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## Staccato.

"LOUISE! Louise!" cried Mrs. B., "play me something else by Wagner; I am tired of that piece."

"But, mamma," said the daughter, going into the next room to answer her mother, "it was not I who was at the piano."

"Who was it, then?"

"It was the baby with nurse!"

MR. DROPTIN: "Look here, old fellow; excuse my frankness; but why on earth don't you have that child's hair cut?"

MR. FORESITE: "Not for worlds, dear boy; I intend to make a professional pianist out of him."

"WHY do you go to a concert if you don't care for music?"

"To amuse myself. You have no idea how happy I feel when it's over."

A VOCALIST recently wrote to the manager of a small theatre, "How many pieces have you in the orchestra?" The answer came back, "Three: pianist, piano, and stool."

A TEACHER was drilling the children in music. "What does it mean when you see the letter 'f' over a bar or stave?" she asked. "Forte," answered one of the pupils. "And what does the character 'ff' mean?" There was a short period of deep thoughtfulness on the part of the children, and then one of them shouted triumphantly—"Eighty."

SUE (who has just been asked to play something on the piano): "I really can't play anything."

TOMMY: "I say, Sue, why don't you play that piece you spoke to me about?"

SUE: "What piece?"

TOMMY: "Why, that one you told me to ask you to play when we had company, 'cause you knew it better'n any of the others. I forget the name."

LADY PUPIL: "Professor, why do you always ask that we should play very softly when I ask for 'Juanita' or 'Marguerite'? Does the nature of those pieces demand it?"

PROFESSOR OF MUSIC (who has been there before): "Well—er—not exactly the pieces, but the neighbours might."

POOR PIANO-PLAYER (apologetically):

"Really, I don't give much time to my music."

MUSICIAN (with a shudder of disgust): "Well, I should say not!"

SHE: "Uncle Charles, what should you call Mr. Crossbar: a trombone player or a trombonist?"

HE: "Neither. If I called him anything I should say he was a confounded nuisance."

BROWN: "That's a nice piano. Who's the maker?"

JONES: "It used to be a Broadwood, but it has been taken so many times for rent that we call it Collard and Collard."

AT THE MUSICAL.—Baritone: "Will some one please say what next I shall give?"

His Audience: "Give us a rest."

GENTLEMAN: "I am not going to pay you for that horrible music."

ORGAN GRINDER: "I don't ask you to pay for the music. I throw that in for nothing, but I want pay for turning the handle of the organ. I am a labouring man, and the labourer is worthy of his hire."

JUDGING from Colonel Olcott's lecture, read before the Seidl Society in Brooklyn lately by his sister, Mrs. W. H. Mitchell, the worthy Theosophist believes that musical vibrations can accomplish anything. Well, so does Keeley, of motor fame, and so did Richard Wagner, and we all remember the tumbling of the walls of Jericho when some prehistoric Levy blew his cornet before them. There is no telling to what uses music may be put.

A CRITIC, speaking of a garrulous woman, said, "Her organ of speech is an organ without stops."

A NEIGHBOURLY MISTAKE.—Amateur Soprano: "It's just too disgusting for anything! That dog of yours howls every time I sing."

Neighbour: "I'm very sorry, mum."

"Why don't you stop him?"

"You see, mum, we didn't know it was that way."

"What way?"

"We thought, mum, that you was tryin' to spite us by singin' every time he howled."

THE other day we heard a lady confidentially informing a friend that the progress of her daughter's musical studies had been so remarkable that she had gone "right through" a cottage piano, and had now been "put into" a grand.

## Sympathy!

WHILE I was seated in the Pitti Gallery, engraving from "The Concert," by Giorgione, two young ladies came by, and each began her respective explanation of the picture. Said the first: "Oh what a glow of inspiration is in the player's face! He has struck a heavenly chord, which so moves his friend from behind that he drops his violin, and tenderly approaches, exclaiming, 'O brother, brother! how grand! how glorious!'"

"Now," said her friend, "I should think that his violin got out of tune, or that a string broke, and he approaches him reluctantly, and lays his hand on his shoulder so very gently, for he is sorry to disturb him, so thoroughly wrapt in the music is he."

This was quite ignored by the former, who continued in the same ecstatic strain as before. Then the father came up, and, his opinion being asked, he said: "You see, the guide-book says that these are the portraits of Luther, Calvin, and Melancthon, he—he—stood by listening. But if you will listen to me—this is only another version of the 'Three Ages of Man.' There you see the young man with the plume in his hat, in all the pride of expectant youth; the middle-aged man playing is already in the thick of the concert of life; and the old man behind finds his violin out of tune,—he is not exactly in accordance with the order of the age."

They go away, and another party take their place.

"Do you see," says a lady to her companion, "that old priest there with the violin? Doesn't he look the picture of the old monk we saw in the lager-beer saloon! Well, I declare, I wouldn't cart that painting home with me; no, not if it was given me! Ugh! what an ugly thing! Come away."

"The Concert" hangs in the Hall of the Iliad of the Pitti Gallery, and measures three feet seven inches in height by four feet one inch in width. This was one of the works of art cut out of its original frame and taken to Paris in the days of Napoleon. Old engravings of it show a different setting on the canvas, giving more space to the bottom and sides, and less to the top. The instrument in the monk's hand appears to be a lute. The garment of the one at the harpsichord, instead of being quiet and simple, as at present, is cut up with a variety of folds, surmounted by a cape. No doubt the details of this garment would be visible if the picture was cleaned of its thick mantle of varnish.

In colouring it is warm and effective. How magnificent it is in composition! The head of the player is remarkable for expression; the open eye and the dilated nostril show a soul surcharged with the music. He turns abstractedly in response to the soft touch on his shoulder. The hands, too, are fine in their grip of the keys. They are not light notes, but solid, full chords.

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## Brass Bands.

### II. BESSES-O'-TH'-BARN.

**F**OR the benefit of those who do not know the villages of Lancashire, we may say that Besses-o'-th'-Barn is an unattractive village between Manchester and the still grimmer town of Bury. From a long distance away one can descry the tower of Stand Church, a famous landmark of the neighbourhood. Near the church, though more in the centre of the village of Whitefield, and in close proximity to the Whitefield Station, is the practice-room and club of the first amateur brass band in the world. Close to the club-house is a large grass-covered enclosure rising gently on the one side and provided with seats, whilst the other side is taken up with the band-stand, which may be seen from the Lancashire and Yorkshire line. To this spot on a summer evening people flock by thousands, by train from Manchester and by tram from the valley of Radcliffe below. Mates of the bandsmen from the bleaching and other mills of the district, merry Lancashire lasses by the hundred, their fathers and mothers and young brothers, "trippers," other bandsmen come to learn how to play, critics and judges to find their shafts unbarbed, and lovers of music to make holiday.

Through the courtesy of the secretary, Mr. Bogle, I was fortunate enough to "interview" the band on the most favourable occasion possible, and to gather from him and from literature which he very kindly placed at my disposal the history and record of Besses-o'-th'-Barn.

#### ON THE EVE OF A CONTEST.

In our last article we referred to the forthcoming Easter Monday contest at Kildgrove in Staffordshire, one of the most important of the contests of 1892. It was to be held in the open air, and so the band were being specially trained out-of-doors in the test piece, Mozart's "Zauberflöte" (H. Round). When, guided by the strains of music, I found my way from the railway station to the band-stand, the members were already hard at work under Mr. Alexander Owen, whose name is inseparably linked with the success of the band, and who is known wherever bands are known, as not only without parallel as a conductor, but as one who has successfully laboured to produce results with a brass band which had been before unknown. It was evident at the first glance that the most perfect sympathy and confidence existed between the bandsmen and their conductor. To both alike the work in hand was an art of a high order, demanding serious, calm attention, perfect mastery of the instruments, thorough modulation, and harmony in conception and execution. Most of the members are hands in bleaching-works, and, whatever may be the general verdict as to the healthfulness of that occupation, they are certainly for the most part of more than averagely good physique. For two hours and a half did they practise without intermission, and for the larger part of that time I had the pleasure of hearing a difficult lesson taught in a most excellent manner to the best of pupils. Once the artist-musician showed himself in the midst of the technical points with which the lesson was necessarily taken up. "Mozart, you know," said Mr. Owen, pausing for a moment, "was perhaps a greater master than anybody else of the art of weaving simplicities together, producing, as it were, everything out of nothing. He simply wove them together, and we must enter into it, catch the spirit of it

all." One small fact may be mentioned as an indication of the whole rehearsal, that not once was there the faintest reference to the coming contest. They are, as we shall see, bandsmen with an unparalleled record, and they well knew that the way to win in the contest was to rise superior to it, to make the competitor from first to last second to the musician. For, be it remembered, that the

#### COMPETITION

is most severe, and most severe of all for the band that stands highest. Success at contests means the best engagements at the best prices. As was pointed out in *The Orchestral Times* and *Bandsman* some time ago, "When a band like Besses-o'-th'-Barn becomes famous and aggressive, it can have no rest and no peace. Its success and popularity are a standing challenge, and as never a giant can hear of another giant without nervously playing with the hilt of his sword, so these musical giants cannot rest until they have contended for the pre-eminence. Besses Brass Band does not wait for opportunities, but looks for them, or, if necessary, creates them." Hence it is that, as Mr. Bogle expressed it, they have often to refuse engagements for the sake of contests.

#### THE HISTORY OF THE BAND

goes back for more than a hundred years, but we can best trace its course from 1818, when it was known as "Clegg's Band,"—a name it kept until 1853. There were three brothers Clegg,—John, James, and Joseph,—who were the mainstay of the band. "It reached the meridian of its prosperity in 1838, on the occasion of the Queen's coronation, when, at a contest at Dixon Green, Farnworth, they received a crown as the first prize." "The last time 'Clegg's Band' appeared in public was on the occasion of the marriage of Lady Elizabeth Grey Egerton with the Hon. Dudley de Ros, 12th October 1853." From 1853 to 1868 the band passed through many vicissitudes, mostly of a depressing kind, under the bandmastership of Mr. Walker Hulton, of Prestwich, and Mr. Welling, of Manchester, as conductor. Then came a great change, for soon after that time Mr. Robert Jackson, the present honoured bandmaster, succeeded Mr. Hulton. But success did not come at first, for we read that "at one time the band had only four players and twenty vacant instruments; but persuasion filled the vacant ranks, and talent pointed the way to fame." Mr. Jackson was but a lad, though with a reputation as a cornet player, when he took the bandmastership of what the paper from which we have already quoted assures us was "indeed a village band of working men, with no mill-owner to pay a professional teacher, or find bogus work for a professional soloist." During the many years which have passed since Mr. Jackson became the leader, the band has passed through many developments, but the success which has now for so many years crowned them under his régime is, there can be no doubt, in great measure the result of the

#### ORGANISATION

and discipline which he has gradually produced. The band is conducted largely on a democratic basis, as is inevitable where every member is a skilled musician and has a large stake in the success or failure of the whole. Each member is responsible to the whole body of his fellows. Any important step must be considered and sanctioned or vetoed by the assembled band. Each member gets the same share of profits, whether from engagements or prizes won at contests. This, I was told, was only in accordance with Lancashire ideas of fair play. When an offer of even an ordinary engagement comes,

the matter is submitted to the whole body of members at the next practice night. Should a member from any cause, e.g. from drink, become incompetent or incapable of performing his part, it may be the committee which formally dismisses him, but the general wish of the members is well known. "For one incompetent man, one instrument badly played, would ruin our whole band. Such a man would have to go." Such cases do occur in bands, but not often in a band like Besses-o'-th'-Barn. Their "wear and tear," from all causes together, is about half a dozen in five years.

But there are some points in the organisation of Besses-o'-th'-Barn which are still more striking. They have a club-house, worth a considerable sum of money, and forming a centre of attraction to many more than the actual bandsmen. There are some two or three hundred members, who pay a subscription of four shillings a year. The revenues of the band from all sources, engagements, prizes, subscriptions of members, are so considerable that they have

#### NO HONORARY SUBSCRIBERS.

As the Secretary explained, the band could not afford the time to go out playing at the different houses in the neighbourhood to collect perhaps £5, when an ordinary engagement would probably bring them in more than three times that amount. Indeed, by their open-air concert of a Sunday evening at their own ground they obtain very much more from the multitude of twopences which the people who flock in crowds to hear them generally contribute. Their

#### ENGAGEMENTS

for last year yielded nearly £1000, the price varying somewhat with the nature of the engagement, but generally ranging from £16 to £20. It must, of course, be remembered that the item of travelling expenses is a very heavy one, and sometimes the engagement is at a considerable distance. There is naturally great demand for the services of the band which seems fated to carry off the first and most of the special prizes at the contests, and so engagements for June are often booked as early as the preceding Christmas, and in some cases nearly twelve months beforehand.

And no wonder, when we consider the

#### UNPRECEDENTED RECORD.

of the band. We copy it from the official memorandum of Besses-o'-th'-Barn.

Winners of the Championship of Great Britain:—Alloa 1885, Alloa 1886, Edinburgh 1886, Edinburgh 1890, Kirkcaldy 1891.

Holders of the Sampson Fox Champion Silver Challenge Cup for 1891.

Winners of first prize, at all the leading Exhibitions of 1886-87 and 1890, viz.—Liverpool, Edinburgh, Newcastle, Saltaire, Edinburgh.

Winners of first prize in every competition of 1889, gaining fourteen first prizes, value £312, 7s.

Out of the last forty-four competitions have taken thirty-six first prizes and eighteen special prizes for best soloists, etc.

From 1884 to 1891 have competed in ninety-one contests, against all the leading bands of the United Kingdom, taking sixty-four first prizes, twelve seconds, eight thirds, three fourths, one fifth, and one sixth, exclusive of thirty-two special prizes in the shape of instruments, conductors' batons, gold and silver medals, etc., for best soloists, etc. Thus in all Besses-o'-th'-Barn has won

#### OVER £3000 IN PRIZES.

If further proof were needed of the pre-eminence to which the band has attained, it may be



found in the unanimous praise which its public appearances have met with in the press. No less unmistakable is the verdict which most of the well-known adjudicators and judges have given. Much of this success is, as we have said, due to the fact that the band have been fortunate enough to have Mr. Jackson as their leader, and as their conductor since 1884 one whose energy and enthusiasm are only equalled by his musical knowledge and excellence as a teacher. Mr. Owen, however, is not yet satisfied with the standard reached. On our way back to Manchester he was good enough to give me in detail a list of the additional instruments which he regards as necessary to form

#### AN IDEAL BAND,

viz.:—2 more French horns,  
2 more trumpets,  
1 more soprano, of different construction from present,  
1 more trombone,  
1 more bass,

and probably an increase in the other groups of instruments. Thus the task devolves upon Besses-o'-th'-Barn, having made itself the foremost amateur brass band in the world, to constitute itself the founder of still greater things and yet further possibilities.

## Recent Concerts.

**M**R. LEONARD BORWICK was pianist on Saturday afternoon (March 19) at the Popular Concert, and gave an earnest reading of Schumann's Sonata in G minor (Op. 22). The programme included Brahms' Quartet for strings in A minor, and Beethoven's early work the Serenade Trio for strings. On the following Monday evening Mr. Borwick made a second appearance: his solos were Chopin's Ballade in F (Op. 38), and his performance of that romantic work displayed much taste and genuine feeling; and Mendelssohn's Prelude in B flat, a legitimate show-piece, in the rendering of which the young pianist showed himself to the best advantage. The programme commenced with Beethoven's Quartet in F (Op. 135), the last of that wonderful series of so-called posthumous quartets. The enthusiastic reception given to the work will perhaps lead Mr. Chappell to introduce these ripe manifestations of Beethoven's genius oftener than has of late been the case. Dr. Joachim's solo was the "Il Trillo del Diavolo" of Tartini, in which he obtained one more of many triumphs. Mr. Plunkett Greene, who is getting quite popular, sang songs by Schubert, Schumann, etc. March 28 (Monday) was a red-letter day, for Brahms' new Quintet in B minor (Op. 115) for clarinet and strings was performed for the first time in England. Many admirers of this composer will admit that from time to time he produces works in which there is more science than inspiration; but such is not the case with the quintet now under notice. The opening Allegro, with its mournful themes and mysterious working-out section, impresses the attentive listener, but does not perhaps fully satisfy him; whether this be the fault of the music or the listener is a question which time will easily solve. About the Adagio which succeeds there can be scarcely two opinions: "it reveals," to quote the words of the programme-book, "Brahms at his richest and ripest." Of skill there is no

lack, but the art is concealed, or rather over-powered by inspiration. The third movement, an Andantino, has charm, and the Finale, a theme with variations, has many points of interest. The Adagio is, however, the gem of the work, and will always be uppermost in the mind when the quintet is referred to. The performance by MM. Joachim, Ries, Mühlfeld, Straus, and Piatti was excellent, but it was surpassed on the following Saturday afternoon when the work was repeated. M. Mühlfeld, the clarinet player, came expressly from Germany, and the admirable manner in which he interpreted his important and difficult part was fully recognised. Miss Agnes Zimmermann gave a refined reading of Schumann's Sonata in G minor. On Saturday afternoon not only was Brahms' quintet repeated as mentioned, but the new trio for pianoforte, clarinet, and 'cello was introduced—a work of much interest, but somewhat eclipsed by its more powerful rival. The performers were Miss Fanny Davies and MM. Mühlfeld and Piatti. On April 4 the quintet was given for the third and the trio for the second time. There was a great crowd, and many sent empty away. The season of 1891-92 came to a brilliant close on Monday, April 11. Madame Neruda and Joachim played with wonderful vigour and refinement Bach's Concerto for two violins in D minor, and for an encore the slow movement from a double concerto by Spohr; Signor Piatti gave Max Bruch's "Kol Nidrei"; Miss Zimmermann joined Dr. Joachim in some of the Hungarian Dances; Mr. Plunkett Greene sang some excellent songs, and the whole programme was received with long and loud manifestations of approval.

The second Philharmonic Society took place on Thursday, March 24, when M. Sapellnikoff created an immense sensation by his brilliant performance of Liszt's Concerto in E flat. One may or may not admire the music of the Hungarian composer, but when interpreted by a virtuoso of the first rank, it has a certain magnetic influence. The programme included Schumann's Concerto for 'cello, well interpreted by M. E. de Munck; Beethoven's Symphony in A, and Mr. Fred. Cliffe's pleasing Orchestral Picture "Cloud and Sunshine." M. Eugne Oudin was the vocalist. At the third concert, April 7, Dr. Joachim played Max Bruch's new concerto, but even with the help of his interpretation the work does not seem to stand on as high a level as the first one in G minor. Mr. Cowen conducted with success his graceful suite "The language of Flowers." Mme. Nordica was the vocalist.

Space compels us to notice very briefly some other important musical events. And of these we would first mention the fine performance of Dvorák's "Requiem Mass" at the Albert Hall on March 23 by Mr. Barnby's choir, with Mme. Nordica, Miss Hilda Wilson, and Messrs. Iver M'Kay and Watkin Mills as soloists. The work with its, for the most part, succession of slow movements is perhaps not altogether satisfactory from a purely musical point of view, but in so far as it illustrates the text, it is full of reverential feeling. London is not over-dosed with oratorio performances, and the performance of Handel's noble oratorio "Samson," under the capable direction of Mr. James Shaw, at St. James's Hall on April 6, was a welcome feature. The singing of the choir was bright and intelligent. The solos were sung in a highly efficient manner by Mme. Nordica, Miss H. Wilson, and Messrs. H. Piercy and Robert Newmann. The concert was given for the benefit of the North London Hospital for Consumption. M. Sapellnikoff gave a successful pianoforte recital at St. James's Hall on April 6.

His reading of Schubert's Fantaisie in C was one of considerable power. His brilliant performance of Liszt's Rhapsodie Espagnole caused general astonishment.

## How to Practise.

—:o:—

We propose to publish in our Music Supplement each month, for our young readers, a short piece by some one of the great masters, with explanatory remarks, which we hope may help them to understand and practise with pleasure the beautiful works which have interested and delighted generations of earnest students.

**T**HE *Tempo di Ballo* of Scarlatti, which we have prepared and fingered for our young students, is a very lively and decided little dance in  $\frac{3}{4}$  time. It must be played brightly, and with a firm, elastic touch.

It ought to sound brilliant and cheerful.

The *staccatos* must not be neglected, the accents must be strong without being hard, and the left hand must be played exactly with the right.

The *Mordente* at bars 10, 12, 14, etc., etc., may be played either as a *Schneller* or as a *Praller*, according to taste.

All the *pianos*, *crescendos*, *fortes*, etc., ought to be very carefully attended to, as otherwise there is great danger of making the piece sound monotonous and tiresome.

## Through Tears of Pain.

—:q:—

'Tis sunlight noon in leafy June,  
When songbirds sing their tender strain;  
Mid roses sweet the lovers meet,  
Their hearts aglow with love's refrain:  
'Tis love that lies in down-bent eyes,  
And tunes the whisper soft and low,  
While sighs the breeze through linden trees,  
Till evening shadows come and go.

O summer fair! O roses rare!  
O fragrance sweet of leafy June!  
Ye all must fade, o'er hill and glade  
Will come the winter, all too soon.  
O tender gleam of love's bright dream  
Must thou, too, fade and pass away?  
O love! true love, all else above,  
And canst thou live 'mid earth's decay?

In mist of tears have passed the years,  
The dream is dead that once they knew,  
The winds are drear, the leaves are sere,  
Can love, true love, be faded too?  
The paths of yore they tread once more,  
With wistful eyes they meet again,—  
Yes, love is there, more sweet, more fair,  
More pure, more true, for tears of pain,  
O summer fled! O roses dead!  
O clouds that dim the pathways o'er!  
More sweet for thee the days shall be,  
When flowers of spring shall bloom once more,  
When grief is past, comes joy at last,  
More fair for sorrows passed away,  
More bright, again, through tears of pain  
Shall shine true love that lives for aye.

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## Miss Apolline Niaz.

SYDNEY, NEW SOUTH WALES,  
December 1891.

## INTRODUCTION.

**A** BATH of golden sunshine such as one never knows in dear old England; a thermometer registering ninety degrees and a fraction in the shade; a sound like unto a million jingle-bells jangling at once, coming from a locust-swarm chirruping a lullaby in the neighbouring gum-trees—these, surely, are elements sufficient to beget sweet idleness in the most assiduous of mortals.

Under the verandah of Sutton House, screened by Japanese blinds, sits a graceful girl of three-and-twenty summers, absorbed in a book, not a thrilling, blood-curdling romance in yellow covers, but an abstruse treatise on counterpoint, a work as remote from the appreciation of the generality of civilised mankind, as is this interesting magazine from the understanding of an unsophisticated, pigtailed Chinese boy. *Forté, crescendo, fortissimo, diminuendo, piano, pianissimo* ring out the insidious locusts, as if trying, with infinite tonal modulations and frequent changes of rhythmic cadence, to cajole to sleep the studious maiden. But no, their efforts are futile. Impassive to them, she remains as wide awake as ever. Oblivious of the oppressive heat, of Morpheus and the mosquitoes, she feverishly pursues her self-imposed task, as if animated by some occult stimulus. Can it be witchcraft? No. In one word, she is an enthusiast. In her we see one of the few people who realise the truth of the old saying, *Ars longa, vita brevis*; and, in distant New South Wales, she has boldly dedicated her energies to the expansion of her art. Needless to say, her art is Music. The zealot herself is none other than Miss Niaz, whose portrait, from a photograph by Falk of Sydney, accompanies these lines.

## ROSY CHILDHOOD.

Apolline Niaz was born at Sutton Coldfield, Warwickshire, on the 5th December 1868, the seventy-seventh anniversary of Mozart's death. We may conclude that the latter circumstance was regarded by her parents as a solemn benediction from Apollo, for to this divinity they consecrated their little one; and they named her Apolline. A spice of superstition in these matter-of-fact days is refreshing. At all events it remains to be proven that the spirit of Apollo did *not* hover around that helpless babe's cradle. Certain it is that as the child developed she manifested unusual musical proclivities. Her father, a descendant of one of the ancient families of France—numbering amongst his ancestors many a distinguished votary of Apollo—and himself no mean musician, instructed Apolline until the age of eleven, when he placed her under the tutorship of Mr. Adam Wright of Birmingham. With him she made rapid progress, and gained a first-class certificate in the musical examination of the Society of Arts, London, heading the list above all other competitors throughout England. Her examiner was the late John Hullah, and the piece this characteristic child of thirteen chose to perform before him was Beethoven's Op. 13—the "Sonata Pathétique." As "nothing succeeds like success," it is not surprising to know that in the following year Apolline gained the senior certificate of the Royal Academy of Music.

For such an award it then appeared that she was two years younger than the prescribed age. The authorities, however, in their wisdom, made an exception in her favour; and amongst the fair pianist's most cherished possessions in Sydney is a congratulatory letter indited by Mr. Walter Macfarren, who examined her on the occasion in question, and expressed his emphatic approval of her rendering of Bach's Prelude and Fugue in G.

## FIRST PUBLIC APPEARANCE.

Apolline in the same year of grace, 1883, emerged from her chrysalis state and assumed her first wings. She made her *debut* in the Birmingham Town Hall, at the Christmas miscellaneous concert of the Philharmonic Union, under the conductorship of Dr. Swinnerton Heap, then her master. Her playing of Weber's Concertstück enraptured the audience, and led to her engagement by Mr. Henry Nicholson, agent for Sims Reeves, on a tour through Scotland and the north English towns. Apolline's elementary wings, though, were immature. Conscientiously, she was dissatisfied with herself; and to be equipped with the more perfect and reliable appendages an academic curriculum could give, now became her one thought, her ambition. On the completion of her engagements she therefore renounced for ever her first wings, and fluttered down to the hallowed shrine of her muse, a lowly candidate for admission to the Royal College.

## THE GIRL GRADUATE.

It was in 1887 that Miss Niaz was elected upon examination, and that she entered the portals of the Royal College of Music, London. The following year she received the distinction of being chosen Council Exhibitioner. Her studies in various subject were superintended by Dr. Gladstone, Dr. Bridge, Mr. Walter Parratt, and Mr. Higgs; but, for the pianoforte, Miss Niaz had the good fortune to be placed under Mr. Franklin Taylor. To what extent genuine success in teaching is controlled by the degree of sympathy existing betwixt professor and pupil it is perhaps difficult to determine. Inasmuch, however, as it is impossible to teach music on a dumb piano,—although that instrument be made on the most scientific method,—so is small credit due to the icy-cold, the unsympathetic, the nevertheless highly-respectable teacher—albeit his method of teaching is the most approved in the world—who, out of an army of pupils, can point to a small coterie of so-called "successful" disciples; poor thirsty souls that, left unfettered, would have drunk deeply in the glorious fountain of their art, instead of merely licking its edge! Woe to ye, blind guides! Financial successes ye may be, but how many a musical gleam have ye not doused in the turbid waters of your own incapacity? As to the thoroughness of Mr. Franklin Taylor's method of instruction, his reputation left no doubt. But it was not so much the method of the musician as the musician himself that now enlightened Apolline's intellectual and emotional being. Irresistible was the personality of her new master; and, lesson by lesson, he infused into her mind and her soul a nobility and an earnestness of purpose she had not before experienced. Her baptismal name, as might have been expected, was soon noticed at the College, and many were the friendly jests passed, from the director downwards, concerning it. Small wonder that Apolline, resolving to be worthy of such a name, thenceforth emulated the "busy bee" with all the fervour her impetuous nature could command. Making the most

of her opportunities in the heavily art-laden atmosphere of this Elysium of Apollo, she greedily stored into the cells of her cerebral hive, ready for future and distant use, the choicest musical honey she could acquire. And here, at the Royal College, in addition to her close theoretical and technical studies, we find the "busy bee" arranging, managing, and taking a leading part in the Christmas theatricals, and drawing forth encomiums from Sir George Grove himself. "Apolline has marked histrionic talent," observed he, at one of these performances to Mr. Franklin Taylor. "Yes," assented her professor, "but her ability as a pianist is greater, and should bring her distinction."

## LABOR OMNIA VINCIT.

Of Miss Niaz's application and receptivity at this time an instance may be noted. A pianist engaged for a public concert fell ill, and the manager could not readily find a substitute, as the chief item of the programme, advertised and rehearsed, was Brahms' Pianoforte Quartet in A, a work of considerable difficulty, not included in the *répertoire* of several otherwise available executants. To alter the *pièce de résistance* of the advertised programme was undesirable; but what was to be done? The manager had heard of Miss Niaz, of "Apolline"; and, rather dubiously, he applied to her. She confessed she had never seen the Brahms' Quartet in A. To his surprise, however, this College student, nothing daunted, stepped into the breach, expressing her determination to supply the defaulter's place "or perish in the attempt"! And by dint of hard work during her leisure time, Apolline achieved the feat of mastering the whole quartet *within five days*. So the concert was held as announced, and the public, none the wiser, applauded the Brahms' Quartet, pronouncing its rendering a downright artistic success.

## A DISPUTED POINT.

Another incident ought to be here related. Besides being an illustration of mnemonical retentiveness on the part of the fair subject of this article, and especially on the part of the composer of the "Holy City," it is a good story, and has not before appeared in print. One day, when Miss Niaz was playing over the Waldstein Sonata at Norfolk House to her friend, Dr. Alfred Gaul, he stopped her, exclaiming, "You have missed a note in that bar!" "I feel sure I am right," protested the pianist. "Tut, tut," impatiently ejaculated her critic, searching for his Beethoven; "you should have played G instead of A." At this juncture the dinner gong sounded and the argument was dropped. Then twelve months passed—twelve unusually busy months for the ever-busy doctor—and Miss Niaz chanced to meet him one afternoon in New Street, Birmingham. At first he failed to recognise her; but directly she said, "It is Apolline Niaz," with sudden animation he exclaimed, "Ah! about that bar in the Waldstein Sonata! I looked it out! You were quite right!"

## ROYALTY AND GOOD-BYE.

Three of her happiest years did Miss Niaz pass at the College, occupied with plenty of congenial work, suitably alternated with intervals of pleasant recreation. On the 11th June 1890 she played before the Prince and Princess of Wales, the Princess Christian, the Princesses of Wales, and other members of the Royal Family, at a garden-party given by the Marquis of Hartington, at Devonshire House, Piccadilly.



But this state of musical bliss could not last for ever. The pianist's new wings had grown, and 'twas decreed by the Fates that she should spread them and fly far, far away. So, a few months ago, she bade a fond farewell to her many friends in the old country, and set out for fresh fields and pastures new in the Antipodes. And what sort of musical pastures did she find? We shall see.

#### IN AUSTRALIA.

Armed with an eulogistic recommendation from Sir George Grove, Director of the Royal College, London, it may be imagined that Miss Niaz was cordially received in Sydney. Already a favourite amongst the musical fraternity, the influence of her genuine enthusiasm, coupled with her unassuming manner, is making itself felt. And she is just the sort of newcomer New South Wales likes to have, as she is a thorough believer in the Australian. Narrow-mindedness cannot be applied to Miss Niaz. On the contrary, in matters musical her views are exceptionally broad. She regards the art as cosmopolitan, and as the only language intelligible to all races and nationalities. Whilst upholding artistic rivalry and emulation, however, Miss Niaz deprecates those exhibitions of jealousy and petty backbitings which, all the world over, appear too often to traduce, in the eyes of outsiders, the dignity of the most harmonious of all professions; and her earnest contention that all real musicians should stand shoulder to shoulder in the common cause of their beloved art, must add to the *esprit de corps* and proper pride of the Sydney brotherhood. As a teacher, Miss Niaz has already become successful in her new home; and, as a virtuoso, she has played before the Countess of Jersey at Government House, at concerts at the Centennial Hall; she has given pianoforte recitals at the Broadwood Rooms, and has organised Chamber Concerts, at which have been brought forward certain classical works, notably by Brahms, previously unheard in the Southern Metropolis. With its ready discernment and generosity, the Australian press has accorded to Miss Niaz its powerful support, and many are the laudatory criticisms she treasures up. Nevertheless, this active young woman is by no means contented with her achievements. The feeling that she has a mission to fulfil haunts her daily, for she perceives that there abounds in this vast area of New South Wales far more superficial knowledge in proportion to its population than exists in England; and, to her, it is evident that increased facilities for advanced musical education must result in a harvest of talent of an exceptional order. She reasons, also, that the most exquisite floral perfumes would have been lost to the world but for special methods of distillation employed to obtain them, and so, in an artistic field, do the rarer plants require eliminating and special cultivation to cause them to worthily develop. Miss Niaz is therefore advocating the incorporation in Sydney, under Government auspices, of an association, and ultimately a conservatorium, for the higher development of music, to be affiliated with the two leading musical institutions of London. She offers to devote herself to the project, to set the machinery in motion, and to direct the whole organisation, with the assistance of Sydney musicians, if the necessary funds are forthcoming. That the training she has received through both the Royal College and Royal Academy of Music peculiarly fits her for the post must be admitted. Be that as it may, Miss Niaz believes that the time is now ripe for the project, and she calls

upon all ex-students of the Royal institutions referred to, resident in New South Wales, to rally around and render assistance by advocating the general principles of the scheme. It may be premature to disclose a personal communication, but the following is the

#### ROUGH DRAFT

OF

#### MISS APOLLINE NIAZ'S SCHEME

FOR THE

#### Higher Development of Music in N. S. Wales.

1. That as soon as a complete draft of the scheme be formulated it be communicated to the press of N. S. Wales for the information of the public. 2. That a public meeting be convened in Sydney to initiate the scheme. 3. That the special business of such meeting be to elect a preliminary executive committee. 4. That such preliminary committee consist of His Worship the Mayor as chairman, and six members, viz. three professional musicians resident in Sydney (Miss Niaz and two others) and three leading citizens, preferably musical amateurs, but not gentlemen having a mercenary interest in any music business. 5. That the preliminary committee thereupon appoint, subject to the approval of the general meeting, two citizens of position, to act as trustees of donations and possible bequests which may be made towards the founding of scholarships or to advance the general objects of the scheme. 6. That all Australians interested in the culture of the fine arts in New South Wales be invited to subscribe to the scheme, in order to provide the funds necessary for the inauguration of the work. 7. Until the preliminary committee is appointed, it should be noted that Miss Niaz (whose address is Sutton House, Sydney) generously undertakes to act as hon. secretary and hon. treasurer *pro tem.*, and will be happy to answer communications and receive donations on behalf of the cause. 8. That a second public meeting be convened one calendar month subsequent to the first. 9. That the objects of this second meeting be (a) to receive and deliberate on the information collected by the preliminary committee, and (b) to arrange for the constitution of a permanent Board. 10. That, after suitable adjournment, the Board be elected, in accordance with the approved recommendations of the preliminary committee. 11. That the association be incorporated under Government auspices. 12. That it be designated an "Association for the Higher Development of Music in New South Wales," or receive some shorter title conveying a like meaning. 13. That the objects and provisos of the governing Board be as follows:—

#### FIRSTLY.

- a. To conduct special musical examinations throughout the territory of New South Wales, Australia.
- b. All Australian-born and resident inhabitants within the ages of (say) fifteen and twenty-two to be eligible to enter for such examinations.
- c. Such examinations to be held in various centres, so chosen that in course of time candidates of talent may be acquired from the remotest districts.
- d. The examinations to be of a more advanced character than those for which certificates are at present locally distributed.
- e. The examinations to be identical with those held jointly by the Royal Academy of Music and Royal College of Music throughout Great Britain.
- f. The results of the vocal, instrumental, and

vocal examinations to be reported by the visiting representatives of the Board, and adjudicated from Sydney.

- g. The theoretical examination papers to be issued from the Royal Musical Institutions of London, and returned thither for adjudication.
- h. Diplomas to receive the cachet of the aforementioned Royal Institutions.

#### SECONDLY.

- a. The Board for the Higher Development of Music to promote the founding of musical scholarships throughout New South Wales.
- b. All examinees who have passed in the previous local examinations of the Board to be eligible to compete for such scholarships.
- c. Such scholarships to provide for the winners a free course of study under the most distinguished English-speaking professors of music—*id est*, those connected with the Royal Musical Institutions of London.
- d. Whereas, pending the advent of a British University of Music, it would be invidious to distinguish between the two great representative establishments, the winners of such scholarships to have the option of entering either the Royal Academy of Music or (Miss Niaz's *alma mater*) the Royal College of Music, London.
- e. Such scholarships to defray also the second-class passage of winners (ward from England), either by Peninsular and Oriental or Orient Steamship line, and to allow for board and residence in London during stated periods.

#### FINALLY.

- a. The ultimate object of such examinations and scholarships shall be to effect in Sydney, and in affiliation with the Royal Musical Institutions of London, the establishment of a College for the Higher Development of Music in New South Wales, with a properly qualified staff of Australian professors.

#### A MESSAGE FROM THE STARS.

SINCE the first line of the foregoing sketch was penned, the scarlet hybrisus by the verandah of Sutton House has drooped its head. Closed are the sleepy snow-white petals of the magnolia's huge and erstwhile almost bursting bloom. The sun has immersed himself below the horizon. The locusts are silent. A restless crane-fly darts across the stream of radiance flowing from the brilliantly lighted drawing-room. Thence also comes the sound of the concluding bars of Mozart's Pianoforte Concerto in C. Presently, through the open French window, into the stream of light as into a beam of glory, trips on to the verandah a young girl, in white gossamer-like attire. She pauses. Hark! Over the way the choir in St. Patrick's Cathedral is practising. "Gloria in excelsis Deo" they sing: Then, as if for her especial ear, they continue softly, "et in terra pax, hominibus bonæ voluntatis." Then, as she lists to the grand chant, she instinctively gazes upward at the Southern Cross set deeply in a velvet sky—a velvet sky sparkling with stars of a lustre unseen in northern latitudes. And then, the ever-revolving planets reveal to her a sacred message, bidding her never weary in diffusing around her the beneficent knowledge of her heavenly art. Higher and higher unconsciously soar her thoughts. And so she meditates.

Is it the cool breeze wafted up from the harbour and throbbing with the booming hour of night which suddenly brings her back to herself? No. 'Tis a father's voice gently calling, "Apolline! Apolline!" A. S. R.



## "The Beautiful in Music."

**D**R. HANSLICK, the famous critic of Vienna, is well known in England as an uncompromising opponent of Wagner and Wagnerians, but there are comparatively few who are acquainted with his system of criticism, as set forth in *The Beautiful in Music*, a work not hitherto accessible in English. Messrs. Novello, Ewer, & Co. have thus deserved well of the musical world in publishing, in a handy form, an excellent translation of this remarkable work.

The work is distinctly polemical. First published in 1854, it was intended, primarily, as a protest against the *Music of the Future*, then rising rapidly in public favour. Much has occurred since 1854; but in the seventh edition, published in 1885, from which the present translation is taken, Dr. Hanslick gives excellent reasons for allowing the work to stand practically in the form in which it was originally written. Dr. Hanslick's own explanation of the scope of the work is as follows:—

Certain vehement opponents of mine have occasionally imputed to me a flat and unqualified denial of whatever goes under the name of feeling, but every dispassionate and attentive reader will have readily observed that I only protest against the intrusion of the feelings upon the province of science—that I take up the cudgels against those æsthetic enthusiasts who, though presuming to teach the musician, in reality only dilate upon their tinkling opium-dreams. I am quite at one with those who hold that the ultimate worth of the beautiful must ever depend upon the immediate verdict of the feelings. But, at the same time, I firmly adhere to the conviction that all the customary appeals to our emotional faculty can never show the way to a single musical law.

This conviction forms one of the propositions—the principal but negative proposition—of this inquiry, which is mainly and primarily directed against the widely-accepted doctrine that the office of music is "to represent feelings."

The negative proposition referred to is complemented by its correlative, the affirmative proposition; the beauty of a composition is specifically musical—i.e. it inheres in the combinations of musical sounds, and is independent of all alien, extra-musical notions.

The author has honestly endeavoured to make an exhaustive inquiry into the positive aspects of the "musically beautiful," upon which the very existence of our art and the supreme laws of its æsthetics depend. If, nevertheless, the controversial and negative elements predominate, I must plead the circumstances of the time as my excuse. When I wrote this treatise, the advocates of the *Music of the Future* were loudest in their praises of it, and could but provoke a reaction on the part of people holding opinions such as I do. Just when I was busy preparing the second edition, Liszt's "Programme-Symphonies" had appeared, which denied to music more completely than ever before its independent sphere, and dosed the listener with it as a kind of vision-promoting medicine. Since then the world has been enriched by Richard Wagner's "Tristan," "Nibelungen Ring," and his doctrine of *infinite melody*, i.e. formlessness exalted into a principle, the intoxicating effect of opium manifested both in vocal and instrumental music, for the worship of which a temple has been specially erected at Bayreuth.

I trust I may be pardoned if, in view of such symptoms, I felt no inclination to abbreviate or temper the polemic part of this essay; but pointed, on the

contrary, more emphatically than ever to the one and immutable factor in music, to *purely musical beauty*, such as our great masters have embodied in their works, and such as the musical genius will produce to the end of time.

But this polemical element does not by any means exhaust the interest of the work. *The Beautiful in Music* is, in fact, a complete *vademecum* of musical criticism. Within the short compass of 174 pages it contains a complete view of the scope and aims of music in itself, and in its relation to other arts. Dr. Hanslick writes with admirable thoroughness of view and lucidity of expression, and drives home his point with apposite musical illustrations and quotations from the whole field of criticism, embracing the views of philosophers such as Hegel, Grimm, and Grillparzer, critics such as La Harpe, and musicians themselves such as Mozart, Schumann, and Wagner. Wherever the book is opened, one is sure to light on some pregnant thought beautifully expressed. *The Beautiful in Music* is, in fact, one of those works which in themselves do duty for a hundred. It serves the same purpose for music as Lessing's *Laocoon* for sculpture, or even Aristotle's *Poetics* for poetry. The reader who has mastered its contents acquires a grasp of the whole subject.

Dr. Hanslick's chief proposition is, that music *does not represent feeling*. It is associated with feeling, but its essence consists not in feeling but in a certain ordered succession of sounds. Certain pieces of music, undoubtedly, produce certain feelings, but these feelings are *not inherent in the music itself*, but are chiefly the result of association between the particular feeling and the particular piece of music. This is illustrated by Dr. Hanslick in a passage affording an excellent example of his style as follows:—

At a time when thousands (among whom were men like Jean Jacques Rousseau) were moved to tears by the air from "Orpheus"—

"I have lost my Eurydice"  
(Che farò senza Euridice?),

Boyé, a contemporary of Gluck, observed that precisely the same melody would accord equally well, if not better, with words conveying exactly the reverse, thus—

"I have found my Eurydice."

We, for our part, are not of opinion that in this case the composer is quite free from blame, inasmuch as music most assuredly possesses accents which more truly express a feeling of profound sorrow. If, however, from among innumerable instances we selected the one quoted, we have done so because, in the first place, it affects the composer who is credited with the greatest dramatic accuracy; and, secondly, because several generations hailed this *very melody* as most correctly rendering the supreme grief which the words express.

But even far more definite and expressive passages from vocal music, when considered apart from the text, enable us at best to *guess* the feeling which they are intended to convey. They resemble a silhouette, the original of which we recognise only after being told whose likeness it is.

What is true of isolated passages, is true also in a wider application. There are many cases where an entirely new text has been employed for a complete musical work. If Meyerbeer's "Huguenots," after changing the scene of action, the time, the characters, and the plot, were to be performed as "The Ghibellines of Pisa," though so clumsy an adaptation would, undoubtedly, produce a disagreeable impression, the purely musical part would in no way suffer. And yet the religious feeling and fanaticism which are entirely wanting in "The Ghibellines" are supposed to be the motive power in "The Huguenots." Luther's Hymn must not be cited as counter-evidence, as it is merely a quotation. From a musical

point of view, it consists with any profession of faith whatever. Has the reader ever heard the *Allegro fugato* from the overture to "The Magic Flute" changed into a vocal quartet of quarrelling Jewish pedlars. Mozart's music, though not altered in the smallest degree, fits the low text appallingly well, and the enjoyment we derive from the gravity of the music in the opera can be no heartier than our laugh at the farcical humour of the parody.

We might quote numberless instances of the plastic character of every musical theme and every human emotion. The feeling of religious fervour is rightly considered to be the least liable to musical misconstruction. Yet there are countless village and country churches in Germany in which, at Eucharist, pieces like Proch's "Alpine Horn," or the Finale from "La Sonnambula" (with the coquettish leap to the tenth), are performed on the organ. Foreigners who visit churches in Italy hear, to their amazement, the most popular themes from operas by Rossini, Bellini, Donizetti, and Verdi. Pieces like these, and of a still more secular character, provided they do not lose the quality of sobriety altogether, are far from interfering with the devotions of the congregation, who, on the contrary, appear to be greatly edified. If music, as such, were capable of representing the feeling of piety, a *quodlibet* of this kind would be as unlikely as the contingency of a preacher reciting from the pulpit a novel by Tieck or an Act of Parliament.

The greatest masters of sacred music afford abundant examples in proof of our proposition. Handel, in particular, set to work with the greatest nonchalance in this respect. Winterfeld has shown that many of the most celebrated airs from "The Messiah," including those most of all admired as being especially suggestive of piety, have been taken from secular duets (mostly erotic) composed in the years 1711, 1712, when Handel set to music certain *Madrigals by Mauro Orlando* for the Electoral Princess Caroline of Hanover. The music of the second duet—

"No, di voi non vo' fidarmi,  
Cieco amor, crudel betta;  
Troppo siete menzognera  
Lusinghiere deità!"

Handel employed unaltered, both in key and melody for the chorus in the first part of "The Messiah," "For unto us a Child is born." The third part of the same duet, "Sò per prova i vostri inganni," contains the same themes which occur in the chorus of the second part of "The Messiah," "All we like sheep." The music of the *Madrigal*, No. 16, (duet for soprano and alto), is essentially the same as the duet from the third part of "The Messiah," "O Death, where is thy sting?" But the words of the madrigal are as follows:—

"Se tu non lasci arare  
Mio co', ti pentirai  
Lo sò ben io!"

There is a vast number of similar instances, but we need here only refer to the entire series of pastoral pieces from the "Christmas" oratorio, which, as is well known, were naively taken from *secular cantatas* composed for special occasions. And Gluck, whose music, we are taught, attained the sublime height of dramatic accuracy only by every note being scrupulously adapted to each case—nay, by the melodies being extracted from the very rhythm of the syllables—Gluck has transferred to his "Armida" no fewer than five airs from his earlier Italian operas. It is obvious, therefore, that *vocal music*, which in theory can never determine the principles of music proper, is likewise, in practice, powerless to call in question the canons which experience has established for instrumental music.

We are all familiar with similar illustrations. The same tune that in "Scots wha hae" seems to breathe the very spirit of martial ardour, becomes tenderly pathetic in "The Land o' the Leal." The tune which serves the broad humour of "Saw ye Johnnie comin', quo' she?" is equally in keeping with the intense sadness of "Thou hast left me ever, Jamie," as Burns himself points out.

As for religious feeling, it is the merest com-

\* *The Beautiful in Music*. By Dr. Edward Hanslick. Seventh edition, enlarged and revised (Leipzig, 1885). Translated by Gustav Cohen. Novello, Ewer, & Co., London and New York. 1891.



monplace that many of our most popular hymn-tunes have originally been associated with anything but religious words. John Wesley thought "it was a pity that all the best tunes should belong to the devil," so he impressed them for the service of religion. Many a "douce" elder of the Auld Kirk (perhaps even an anti-Burgher?) has sung with fervour a psalm-tune culled from "Don Giovanni" by that eclectic preceptor, R. A. Smith, of St. George's, Edinburgh. Little did the worthy elder who infused such devotional feeling into "Vedrai Carino," or "Batti, batti, o bel Masetto," suspect that these *sacred* melodies were originally written for a lively young lady who wheedles her peasant-lover while she flirts with the wicked Don! And then the organists! How often their auditors sit in ecstatic rapture listening to disguised versions of "Iolanthe," "The Mikado," or even "Carmen up to Date." Many of them are quite ingenious enough to make a most impressive *largo religioso* out of "Ta-ra-boom-de-ay" or "Get your 'air cut!"

Of course Dr. Hanslick does not deny that certain music is felt to be *appropriate* to certain phases of emotion. This is a patent fact, which he accounts for by what he calls "dynamic variation." This is a variation of force and of motion adapted to the intensity and rapidity of the feeling with which the music is associated. Obviously, a soft and slow movement would be unsuitable for a strain of agitated passion. The music must be at once loud and rapid. But that is all. The *exact nature* of the passion cannot be represented; so far as the music goes, it might be either love or hatred. We feel how appropriate the music at the opening of Sullivan's "Golden Legend" is to that weird scene of the devils raging round the spire of Strassburg Cathedral. But it would be absurd to suppose that the music could possibly *represent* this scene in particular; it would really be appropriate to *any* scene of storm and stress.

The question in fact resolves itself—like many other questions—into the proper observance of the golden mean. Many will think—certainly Dr. Hanslick does—that Wagner has transgressed the golden mean. But, if an offender, he was by no means the first. Who is not familiar with "Murmuring Streams," "Moonlight Beams," "Maiden's Prayers," etc. etc.? What was the "Battle of Prague" itself (that terror of our grandmothers) but a heroic attempt to represent what cannot be represented? Who has not smiled to hear it proclaimed that "a-a-a-a-a-a-a-bove" (in the *ascending* scale) and "be-e-e-e-e-e-low" (in the *descending* scale) "All's well"?

Nothing is more interesting in Dr. Hanslick's book than the copious extracts from eighteenth century criticism, showing that the *representative* theory of music was then in full blast. From a large number of illustrations we cull the following tit-bits:—

What absurdities arise from the fallacy which makes us look in every piece of music for the expression of definite feelings, or from the still greater misconception of establishing a *causal nexus* between certain forms of music and certain feelings, may be gleaned from the works of so keen-witted a man as Mattheson. Arguing from his doctrine that our principal aim in composing a melody "should be the expression of an emotion," he says, in his *Vollkommener Capellmeister* (p. 230, n.): "A couranto should convey hopefulness." "The saraband has to express no other feeling than awe." "Voluptuousness reigns supreme in the concerto grosso." The chaconne, he contends, should express "satiety"; the overture, "magnanimity."

Greatly amusing are the discourses of Von Böcklin, Privy Councillor and Doctor of Philosophy, who, in his book, *Fragmente zur höheren Musik* (1811), says, among other things: "If the composer wants

to represent an offended person, outbursts of æsthetic warmth should follow each other in rapid succession; lofty strains must resound with extreme vivacity; the baritones rave, and terrific blasts inspire the expectant listener with awe."

Dr. Hanslick is opposed to that fusion of music and action which has now become almost universal in operatic art. He attaches quite a secondary importance to the libretto of operas, and he would apparently reject Wagner's view of the essential unity of music and action. We must here part company with Dr. Hanslick. In our own view the Wagnerian impulse in music, although pushed to the verge of absurdity in some of Wagner's own works, has been productive of much good.

The revolt against a rigid conventionalism, of which Wagner was the great leader, has not been exclusively Wagnerian. In many respects Beethoven was a precursor of Wagner, and it is worth noting that Dr. Hanslick is consistent enough and courageous enough to deliver an onslaught on the Choral Symphony—at least, on the Finale to that wonderful work. In opera the movement can be traced back as far as Gluck, who was denounced in his day as a daring innovator; and even as regards direct influence there can be little doubt that Wagner was much indebted to Meyerbeer. Great as was the influence of Wagner himself, he was the leader rather than the creator of the movement.

The movement has grown until it has swept everything before it, and now stands practically unchallenged. No one who heard, during Signor Lago's last operatic season, the jejune formalities of "Crispino e la Comare," followed the same evening by the magnificent passion of "Cavalleria Rusticana," could help feeling that the whole spirit of dramatic music had been revolutionised. Gounod exhibited the same spirit; it abounds in Bizet; even Verdi in his latest works, "Aida" and especially "Otello," has forsaken the old manner for the new. The same applies to the composers of the present day in Paris, Saint-Saëns, Massenet, Paladilhe, and a host of others; in England, the work of Stanford, Mackenzie, Corder, and, more recently, Sullivan (in "Ivanhoe"), is all in the new vein.

This new method strikes a balance between the stilted conventionalism of the older Italian school and the vague formlessness of Wagner's later work. Wagnerianism, if it may be so called, has had to shed the excrescences which disfigure the Nibelungen trilogy, where the master's theories run riot unchecked. Wagner, it seems to us, pursued his theory of exact imitation too far. He sought to impose a greater burden of meaning on the music than it could bear, and in his zeal for truthful representation he forgot the limits to which operatic art is necessarily subject. All operatic art must necessarily be conventional, as, of course, people do not in real life express their feelings in song. The same applies to Shakespeare's plays, blank verse being also an artificial mode of expression. This element of the unreal need not, indeed, be exaggerated. It may be hoped that we shall hear no more operatic tenors dying in a magnificent cadenza ending with a *fortissimo spiritoso* on high B! But, do what we will, the unreality cannot be entirely obviated. Hence many of Wagner's supposed reforms, in particular the abandonment of the chorus (an alteration which he reversed in his last work, "Parsifal"), simply consist in throwing away the substance of musical effect for the shadow of a fancied realism.

As already pointed out, the question is really one of degree, the great difficulty here, as elsewhere, being the application of the golden mean. In this difficult task Dr. Hanslick's

scholarly and profound arguments cannot but be extremely useful, whether we agree with all his conclusions or not; and in this spirit we cordially recommend this most interesting book to the favourable notice of our readers.

## Mr. Wilbur Gunn.



**T**HIS artist, who has lately been singing at the Albert Hall, in "St. Paul," given under Mr. Barnby's direction, and at a Carter Concert, and elsewhere, received, when young, a careful musical training, and, it need scarcely be said, he has found this of advantage in his public career as a vocalist. The first elements of music, indeed, he learnt from a negro nurse, a woman of much enterprise, who saved money, and is at present at the head of one of the largest colleges in America. At the age of seven to eight Mr. Gunn appeared in public as a prodigy-pianist, and also sang at concerts. Under the guidance of Dr. T. N. Caulfield he made serious studies in his art, and, besides, studied a system of mnemonics, so that his knowledge of the various oratorios was such as to enable him to conduct without book. At the age of twenty Mr. Gunn went to New York, and became tenor soloist at Old Trinity Church. Here he received further training in oratorio singing from Mr. William Courtney, a disciple of Sims Reeve. Mr. Gunn has taken part in the standard oratorios throughout America and Canada; he is also a Lied singer, and has a knowledge of both Italian and German.

MESSRS. BROADWOOD & SONS have just issued a new Pianoforte List, containing many improved editions. The alterations between the last list (No. 68) and the new list (No. 69) are chiefly in the introduction and addition of the following new models, viz.:—

No. 9 (List 69)  
" 11a ( " " )  
" 12a ( " " )  
and " 13 ( " " )

Very great care has been taken in the design and construction of these new models, and it is believed that they will be found to combine all the *desiderata* sought for in a pianoforte, viz. purity and volume of tone, ease and flexibility of touch, an attractive exterior, and last, but not least, durability. In all our instruments we have carefully revised every detail of framing scales and actions; and have adopted, wherever desirable, the latest and best methods of sound effective construction.



## Musicians in Council.



Dramatis Personæ.

DR. MORTON, . . . Pianist.  
MRS. MORTON, . . . Violinist.  
MISS SEATON, . . . Soprano.

MISS COLLINS, . . . Contralto.  
MR. TREVOR, . . . Tenor.  
MR. BOYNE, . . . Baritone.

**D**R. MORTON. Serious musicians will be much obliged to Mr. Marchant for his arrangement of "Twelve Fugues," by J. G. Albrechtsberger, for the organ, with pedal obbligato (Novello, Ewer, & Co.). These fugues, as the editor states in a prefatory note, have never been published in modern form with pedal obbligato. The original edition was printed on two staves, and published in Berlin in 1778. The volume is well got up, and thoroughly worth the price of four shillings net. A well-written "Allegretto Pastorale," by Herbert Wareing, is the most recent number of the series of "Original Compositions for the Organ" (Novello, Ewer, & Co.). Of pianoforte music I have three "Lieder ohne Worte," by Ricardo Mählig (Novello, Ewer, & Co.). These are pretty and expressive little pieces, though it seems rather late in the day to name them "Lieder ohne Worte." People prefer a more pointed title now. If a song has no words, they think it all the more necessary that the composer should state what it is all about.

**Boyne.** The idea of songs without words seems rather to have surprised Mendelssohn's admirers sixty years ago. In that curious and interesting, if somewhat pedantic, book, *Letters of a Leipzig Cantor*, do you remember Hauptmann rather quarrels with the title, though he admires the pieces? Apparently they were first intended to be called "Lieder ohne Text," for Hauptmann writes, in 1834, "He (Mendelssohn) was shy at first about playing me his 'Lieder ohne Text'; they were only fit for ladies, he said; but when Constance came in there was no help for it, and he played No. 1 very beautifully."

**Dr. Morton.** The modesty of genius. By the way, a book that would have interested old Hauptmann, I imagine, is this *Analysis of Form as displayed in Beethoven's Thirty-two Pianoforte Sonatas, with a Description of the Form of each Movement, for the use of Students*. By H. A. Harding (Novello, Ewer, & Co.). This is a good idea, well carried out, and may be found valuable, not only by students, but also by more advanced musicians. I see Edward German's clever overture, "Richard III.," has been published as a pianoforte duet (Novello). A novelty in its way is the *Musical Picture-Book*, illustrated by James Rolfe, words

by Hettie Krüger-Yelthusen, music by F. V. Kornatzki (St. Cecilia Music Publishing Co.). This contains six short pianoforte pieces, illustrated by some verses and pictures. The artistic merit of none of the three is very high, but they may serve to amuse children after the serious business of scales and exercises.

**Miss Seaton.** I have a copy of the duet, "The Dawn," for soprano and mezzo-soprano, by poor Mr. Goring Thomas (Joseph Williams, London). You remember it was sung at the Birmingham Festival last year by Miss Macintyre and Mrs. Brereton. Like all his music, it is distinguished by grace and feeling for melody. I doubt, though, whether he ever reached his full strength. Of course he had been out of health for some years before his tragic death.

**Trevor.** He will be missed almost as much as a man as he will as a musician. In his best days he was one of the most charming and amusing companions I ever knew. He had a great talent for pen-and-ink drawing, which, if it had been cultivated, would, with his keen sense of humour, have made him a name, I fancy, as a caricaturist. He used to write the most delightful letters, illustrated by little comic sketches. Some of them would be well worth collecting and publishing.

**Miss Seaton.** Here is actually another setting of "What does little birdie say." This one is by A. C. Mackenzie (Novello, Ewer, & Co.). I never can understand the fascination that these lines, which are surely rather sickly, even though they are Tennyson's, seem to have for composers. Mr. Mackenzie is by no means at his brightest and best in this song, which I am rather surprised to see has been sung by Mrs. Henschel. "April" is the name of a song by Emerson, set by Arnold Greig (Methven, Simpson, & Co.). The melody is bright and pretty, but the accompaniment is very meagre. I suppose Emerson knew what he meant by saying, "The garden walks are passionate," but I don't. "Love's Mirror" is an arrangement of the volkslied, "Kein Fener keine Kohle," by A. L. (Stanley Lucas, Weber, & Co.). It is a taking little song, with a somewhat pathetic melody, and a simple but appropriate accompaniment. The German words are pretty, though I cannot say so much for the English translation.

**Trevor.** I have No. 5 of the series called *Albums of English Songs*, published by Novello,

Ewer, & Co. This one contains twenty-one songs by E. J. Loder, a writer who is less known and less sung than he ought to be. Edward Lloyd, it is true, has taken the fine air "Wake from thy grave, Giselle," under his special protection, and I think Plunkett Greene sometimes sings his songs. But, I suppose, by most modern singers Loder is considered old-fashioned now. He naturally wrote in the fashion of his time—the middle decades of this century—a good, wholesome, honest, straightforward, English fashion. I don't pretend I should like to hear and sing nothing but the Loder style, but it is refreshing for a change. The present volume contains some of the composer's finest songs, such as "The Diver," "The Outlaw," "There's a light in her laughing Eye," and "The brave old Oak." "True Love hath Wings" is a setting of a seventeenth century poem, author apparently unknown, music by Ellen Wright (Stanley Lucas, Weber, & Co.). The words are quaint and pretty, and the music fairly characteristic. The accompaniment, too, is above the average. I have also a couple of good songs by C. Chaminade (Joseph Williams, London). The one that takes my fancy the most is called "Chant d'Amour." It requires a voice of good compass, as it ranges from low B flat to high G. But granted a good singer, with the requisite voice and execution, this song could not fail to make an effect. It ought to be sung by a passionate baritone, with low notes like a cello, and high notes like a viola—the most beautiful voice in the world, when one hears it, which is about twice in a lifetime. My other song, by Chaminade, is called "Chant Groënlandaise." The words are by Jules Verne. This, too, is a decidedly original composition, though less grateful to sing, perhaps, than the "Chant d'Amour." It also is better adapted to a baritone than a tenor; but I mention it because I happened to see it, and think it good.

**Mrs. Morton.** You had better hand both songs over to Mr. Boyne, though I don't know whether he calls himself a "passionate baritone." I have here a volume of Novello's Albums for Violin and Piano. This contains nine transcriptions from Sullivan's "Golden Legend," by Berthold Tours. The arrangements are extremely easy; indeed, most of them can be played in the first position. Still, it makes a nice album for beginners. I see that the same transcriptions may also be had for cello and piano. Some more nice simple little pieces are to be found in a volume called *Six Morceaux pour le Violoncelle*, by J. Hollmann (Novello, Ewer, & Co.). Mr. Hollmann's name is a guarantee for the suitability of these compositions to the instrument for which they were written. They are of the Aubade, Tarentelle, and Petite Valse order, and if not strikingly original, are at least musicianly and attractive. More ambitious are a couple of pieces entitled a Barcarola and Villanella respectively, by A. C. Mackenzie (Novello, Ewer, & Co.). These are suitable for performance in the concert-room, and, like all Mr. Mackenzie's composition, are of sterling merit. The two are published together.

**Boyne.** I have a couple of songs here by the late Lord Lytton, set to music by J. F. Read (Novello, Ewer, & Co.). The first is a clever and really sympathetic setting of the pretty lines "O were I slumbering deep." The second pleases me less; there is more effort in it, more attempt at originality. At the same time, it must be allowed that with the exception of a bar or two here and there, the workmanship is distinctly above the average. "Revenge" is the name of a song by L. Herite Viardot, which is dedicated to Mr. Santley (Stanley Lucas, Weber, & Co.). Perhaps if I were to hear Santley sing it, I might discover hidden



beauties in it. But by just glancing through it these are not apparent. The words, by Charles Henry Webb, are spirited, but the music seems to lag behind. The accompaniment, too, is distressingly meagre. A really engaging little song is a setting by Alfred Blume of Shelley's exquisite lines, "Music, when soft voices die" (Novello, Ewer, & Co.). This is somewhat in the form of a German Liedchen. It is refreshingly simple, and absolutely free from hysterics.

## Allan Rae.

(A SONG.)

—: o:—

I.  
My eyes were bright, my cheek was fair,  
All crispy golden twined my hair,  
When lingering in the Harbour-Bay  
I bade farewell to Allan Rae,—  
"God keep thee, dear," he softly cried,  
Nor doubt my Love, what'er betide,  
Come Wind, come Storm upon my track,  
In months but three I shall be back,  
To wed my lovely, loving Bride!"  
Farewell, my bonnie Fisher-Lad,  
Thy smile was sweet, thy look was sad,  
We scarce could speak our Troth-plight glad!

II.

Across the foam his white sail flew,  
I watched him pass beyond the blue,  
Beyond the sunset's crimson track—  
In months but three the Fleet came back—  
With joyous Hail, they neared the Bay,  
Sweethearts and Wives met on the quay,  
I could not find thee, Allan Rae!  
Lost, Lost! Within the angry sea,  
My Allan came no more to me.  
Farewell, my bonnie, bonnie Lad,  
Thy smile was sweet, thy look was sad—  
I'll ne'er forget our Troth-plight glad!

III.

My eyes are dim, my hair is grey,  
Long, weary years have passed away,  
No word e'er came of Allan Rae!  
As at my cottage door I spin,  
How oft I fondly dream of him—  
Again upon the busy quay,  
He blithely walks and talks with me—  
Again, with kiss and throbbing heart,  
And choking sighs, we fain must part.  
God rest thy soul, my bonnie Lad,  
Thy smile was sweet, thy look was sad,  
In Heaven!—we'll speak our Troth-plight glad!

EVA BRIGHT.

## Church Choir Guild.

—: o:—

THE following new members have been elected:—Messrs. F. Cartwright, H. J. Glover, J. C. Meadows, E. W. Wood, H. Gilmore-Dudderidge, R. Gould Thorne, R. H. Hellyar, J. W. Burt, T. Tilley, A. G. Colborn, N. H. Athoe, Rev. H. M. Williams, R. A. Smith, W. P. Gale, Rev. C. F. Box, Rev. J. T. Bingley, L.R.A.M.

New Vice-Presidents elected—The Rev. R. J. Marshall, M.A., precentor of Winchester Cathedral; the Rev. J. Cavis-Brown, M.A., succentor of Chichester Cathedral; the Rev. G. T. G. Heyward, M.A., succentor of Lichfield Cathedral.

The Fellowship of the Guild (*honoris causa*) has been conferred upon and accepted by the following newly-elected honorary musical patrons:—George Riseley, Esq., organist of Bristol Cathedral; G. Robertson Sinclair, Esq., organist of Hereford Cathedral; H. E. Ford, Esq., Mus. Doc., organist of Carlisle Cathedral; John M. W. Young, Esq., organist of Lincoln Cathedral; Edwin M. Lott, Esq., Mus. Doc., organist of St. Sepulchre's, London; and Arthur Henry Brown, Esq. of Brentwood.

## The Silent Musician.

TRANSLATED FROM THE GERMAN OF  
THEODOR STORM.

### CHAPTER II.

NOTWITHSTANDING my mother's death, I always forgot that everything changes and dies. However, from this moment it was a happy time that I passed at home. My father was never sharp with me again—a mother could not have treated me more tenderly. That year spring seemed to break in such glorious beauty as I have never seen since. Outside the town, between the hedges and ramparts, was a waste place where a summer-house had once stood, but no one seemed to care about it now. One only saw violets blooming there in the first days of spring, in place of those flowers which were once cultivated there.

"I often went to that spot later in the season, when the hawthorn in the hedge was covered with its snowy flowers, or when all the flowers were gone, and only linnets and sparrows darted through the bushes. Many an hour have I lain there in the grass; it was so quiet and peaceful, only leaves and the birds were talking. But I never again saw that spot so beautiful as in that spring-time. The bees had already flown out into the fields, humming and buzzing over a thousand violets that rose like blue sheen from grass and moss. I picked a whole pocket-handkerchief full of them, and felt a sensation of perfect bliss in their fragrance and the sunshine. Then I sat down in the grass, took some string which I always carried with me, and began, like a girl, to make a wreath. Overhead in the blue sky a lark was heartily warbling. 'O delightful, beautiful world of God!' I thought; and then I even fell into verse-making. Truly they were only childish thoughts in ordinary rhymes; but I felt perfectly happy, and at ease. When I came home, I hung up the wreath in my father's room. I still remember very well how glad I was when he allowed me to leave it there. I must add one more thing. Afterwards I found he had left me a savings-bank book in my name, entitling me to a large sum. The first entrance had been made on that unfortunate and yet happy day, as the date proved. I was very much moved on finding the book near to his will, so fortunately I did not lack means."

We had just emerged again into one of the main streets, leaving the more remote ones that we had involuntarily looked for during our conversation. While I was looking almost stealthily at the man—who was already ageing—at my side, he suddenly laid his hand on my arm. "Look!" he said, "here we lived when my parents were alive, it was our own house; but after my father's death it had to be sold." Looking up, I saw the stately row of windows in the upper storey lit up brilliantly. "I once could have given some remunerative lessons there," he began again; "I felt I could not enter the house, now that it was no longer my home. I was afraid of meeting there on the staircase a poor, pale boy, the shadow of my former self, who now as a man have accomplished nothing." He paused. "Don't speak like that!" I said. "Till now I have always thought you were just as happy as other men." "Well," he replied, embarrassed, and fidgeting with his hat, "so I am, so I am! It was only a passing fancy. I

knew very well one ought not to give way to such morose thoughts."

I had noticed for some time that he used this phrase whenever he wanted to suppress vain hopes and desires that rose in his mind. A quarter of an hour later we were in my room, where I had invited him to supper. While I was trying to brew a little bowl of punch over my spirit-lamp, he stood in front of my book-shelf and surveyed with visible pleasure the handsome row of my Chodowiecki editions. "There is one missing!" he said,—"Bürger's Poems,—containing the long list of subscribers. It is amusing to look out for our own great-grandfathers among the old subscribers. You would surely find some of yours among them too!" He looked at me with his hearty smile. "Strangely enough I happen to possess two copies of that number; will you accept one of them? you can call for it at any time." I accepted it with thanks, and we were soon sitting side by side on the sofa, with steaming glasses in front of us, and he smoking one of my longest pipes, which he had asked for in preference to the cigars lying before him. When he had taken a sip from his glass, he still held it in his hand, and said, nodding towards it, "We used to drink this at home on New Year's Eve. Once, when a boy, I got so intoxicated with it, that for many years afterwards I had a great aversion to the mixture. But now it tastes pleasant again." He took a draught which he appeared to enjoy, and put his glass on the table. We smoked and chatted, the conversation flowing freely.

"At that time there were no such things as conservatoires in Germany. I was articled to an excellent music-master, and worked hard for some years in theory and technique. Besides myself there was another student, who after a short time obtained the title of 'Hospianist'; and yet sometimes when I listened to his playing, I could not help thinking that I, Christian Valentine, could do everything much better if my fingers and thoughts would only work steadily together. Look," he added, making with his thumb and little finger a few wide spans on the tablecloth, "it is not the fault of my fingers; these are the correct *pianoforte* fingers." "Perhaps you have judged yourself too severely," I replied; "to less nervous natures nothing ever comes between the fingers and thoughts." He shook his head. "In my case it is something quite different, and over which I have no control. Before I settled here, I lived for some time in another town as music-master; and as no concert performances were required from me, I perhaps did my duty there. In spite of the moderate fees I received, I managed in the first few years to save a little sum for the future, whether for a lonely bachelor's life, or for"—He took his glass, and emptied it at one draught. "Well, the punch has given me courage!" he said, "I feel as if I could even play some of my favourite Mozart to you once more!" He seized both my hands, and his pale cheeks were faintly flushed. "At that time I lived at a bookseller's," he began again, "who also carried on a little antiquary's business; many a charming book then found its way into my library. But the one who laughed at me when I stumbled upstairs with my precious gain, to my room, was the antiquary's daughter; she had the beautiful name 'Anna'; but she did not care for books. She preferred singing 'Volkslieder,' and airs from the operas. God knows where her young ears picked it all up, and she possessed such a voice! Signora Katerina, who inhabited a little attic in the same house, was in constant indignation that this obstinate



child would not allow her to train her. 'Monsieur Valentine,' she once called out, while Anna was standing laughing before her after one of the Signora's long and earnest exhortations, 'look at this girl; there is one who could make her fortune in this house, but she entirely refuses my help and tuition. Yes, yes, dear child; old age creeps along before you are aware of it, and then! As surely as I stand here before you I could have married either noblemen or princes!' 'And I,' said the child, 'can still marry a prince; and I certainly shall if he only comes in his golden coach. But, Signora, can you imitate this?' And then she sang backwards and forwards with much flippancy one of those songs, made up of senseless rhymes. 'Do you see, Signora, mine is nature's gift.' The old artist did not generally favour her with an answer to such insolence; and now she wrapped herself silently in her red shawl, which, even in the house, she always wore on her shoulders, and went upstairs to her attic with her nose elevated in the air. When she had gone, Anna put her hands on my back, and, perching before me like a bird on a twig, she began again to sing, 'Schwäbische, bairische Dirndel, juchhe!' Like a fire-ball the word 'juchhe' burst into the air. Then she looked at me with her brown eyes, and asked simply, 'That is 'beautiful' is it not, Herr Valentine?' We were in my room, where Anna always brought me my supper. I was seated at the piano.

"Go on singing, Annchen," I said; and, while I played a simple accompaniment, she finished the song, and then another, a third one, and I don't know how many more of her pretty and silly little *lieder*. I only know that I felt unspeakably happy. 'How is it possible,' the dear child cried out; 'do you know all my songs? Dear me, they must have heard them all over the house, Herr Valentine. Signora Katerina probably sits up there entirely wrapped up in her shawl.' After that day I thought there was nothing that Annchen could not sing; my silly admiration so infatuated me as to make impartial judgment impossible. Once when she had just left me I sat down, and busily calculated my fortune. Why should I make a long story of it? The girl now haunted all my thoughts,—I was in love."

### CHAPTER III.

"ABOUT this time male-voice choirs became the fashion!" "Male-voice choirs," I said, in surprise; and took this opportunity to refill my friend's glass from the invigorating liquid which I kept heated over the little blue flame. "Unfortunately, yes," he repeated, puffing away violently, and blowing big smoke-rings out before him. "The continual sound of men's voices was never quite to my taste. It seemed to me as if I was playing year after year in the lower octaves. And then the smell of beer was inseparable from them. Nevertheless I could not refuse to accept the conductorship of the new *Liedertafel* when it was offered to me. It was a mixed company—tradespeople, workmen, officials, even a respectable watchman with an extraordinary bass voice was admitted, and that quite rightly; for art, it seems to me, has nothing to do with class distinction. I must confess the practices were carried on at that time earnestly and zealously; while one part was being practised, the others did not gossip but followed in their books, and quietly read their own parts, therefore two of our winter concerts had been successful. The third concert should have been equally successful,

but a few days before the performance our principal tenor fell ill—he was a *rare avis* who sang with ease the high B♭. Without him, indeed, it was impossible to give several of the practised numbers. I set about thinking how to fill up the gap; Annchen, however, had long ago decided that. 'Let your piano be taken to the concert-room, and play something yourself! Why will you always lavish your beautiful music on a stupid girl like me, and the old artist upstairs!' I held up my finger threateningly; however, it happened as she had desired. I had chosen for my performance Mozart's 'Phantasie Sonata,' which at that time was not hackneyed by all the music pupils. In the mornings and the evenings, after my lessons, I sat practising hard at my piano, and when I was deeply absorbed in the composition, it sometimes seemed to me as if the old maestro was nodding at me, and I fancied I distinctly heard his voice saying: 'Very good, very good, dear Valentine! Just as I had intended it!' Once, when I had just finished the Adagio, Signora Katerina suddenly stood in the open door and laughed; her broken soprano voice quite offended my ear; but she assured me, still laughing, that I myself had called out those encouraging words in a very loud and enthusiastic voice. Then she tapped my cheeks with her long bony fingers, which were covered with rings. 'Well, well, *caro amico*,' she said, 'the great maestro himself exists no longer except in his pupil!' and then she cried out: 'Bravo! bravissima! encore, encore! I must, however, make some little suggestion.' And then, while I repeated the Adagio, she was standing behind my chair making signs and giving hints. You have no idea what music there was in that old soul! Others could only suppress their laughter by great efforts when, in their presence, the passion for singing came over her; but nothing of the kind ever troubled me; the only effect she was able with all her art to produce upon me was, I can't say pity, but rather an inexplicable feeling of fright, almost as if I myself and not she was exposed to ridicule. She had no idea that people were laughing at her; proud as a queen, and draped with her red cashmere shawl, she stood in the middle of the room, and warbled her grand arias. Well, I must confess, when we both were alone, I felt by instinct that her soul was singing rather than her throat. I could always feel what she meant to express, and her interpretation was generally correct. The evening preceding the concert I was sitting at the piano as her obedient and attentive pupil. I was not even disturbed when I heard the well-known little steps coming upstairs; I hardly saw the decided sign of her hand by which Annchen, who had entered, was motioned to the door. But, as though drawn by the music, she gradually approached, and soon, with both arms wrapped up in her apron, she was leaning against the piano at my side, and I felt that she was watching me closely with her large, brown eyes; but full of enthusiasm I continued playing. When I had finished, Annchen heaved a deep sigh. 'That was beautiful,' she said. 'Herr Valentine, how you can play!' The Signora placed her ringed hand upon my head as if she were blessing me. 'Dear friend, you will achieve a grand success;' the same moment a peppermint lozenge was placed between my lips. They might well talk—an innocent child, finding its pleasure in admiration, an old musical soul who helped me in my study, and Annchen's little black-spotted spaniel Polly, who, as I noticed now, had been sitting still as a mouse on the door-sill, these were an audience before whom I could play without fear. But afterwards,—before all the strangers! I had

however, one comfort; the celebrated organist who had been called upon to examine the new church organ was not to arrive till the day after the concert. I must confess I myself had made use of a little ruse to arrange affairs thus. Feeling more nervous than usual, I entered our concert hall the next evening. It was so crowded that several ladies could not obtain a seat; the songs, however, with which we began, went excellently, considering our modest pretensions; though our tenors were weaker than usual, we still possessed forces which many other choirs might have envied. The watchman and the stout schoolmaster were heavy basses, who filled up all the gaps left open by the thinner voices. There was a great deal of applause; the singers and the listeners of our little town were on very good terms with each other. Gradually the programme advanced to the 'Phantasie Sonata.' The applause after Ludwig Berger's beautiful song, 'Als der Sandwirt von Passerjer,' was just dying away when I sat down at the piano, and the silence of expectancy ensued. I opened the music with a few deep-drawn breaths, then I threw a hasty glance into the hall, but the many faces, all staring at me, filled me with horror. Fortunately, I discovered also Annchen's large brown eyes looking cheerfully at me, and immediately the many-headed monster was transformed into one being who was friendly toward me. I bravely played a few chords as a prelude to my sonata, and then, 'O hallowed Master,' I thought to myself, 'I will send your golden sounds into their hearts! All, all shall be made happy by you!' I began my Mozart, first the Adagio. I really think I played well then, for nothing occupied my mind but the beauty of the work, and the enthusiastic impulse to impart to others the pleasure which it afforded me. My old Signora would have praised me, I am sure, but now she never went to public performances. I was at the last page of the Andantino, when here and there in the hall I could hear whispering. I was frightened they were not listening. It was my fault; it could not be Mozart's! With a sensation of uneasiness I began the Allegro movement, the more so because I had found one passage in the second movement particularly difficult, although I had practised it a great deal. However, I grew quieter; there are people to whom only trumpet music is intelligible; what did I care for those. Only one thing disturbed me now,—the stout schoolmaster had come nearer and nearer to me while I played; he might be entertaining all sorts of wicked intentions; perhaps he was going to snuff the candles, and the pair of big brass snuffers might fall on the keys, or he might even turn over my music, which I could not bear any one to do. I hastened to play the second page, so that his fat hand might not seize my music too soon. The schoolmaster remained where he stood as though he were fixed to the spot, and I felt relieved. I had already turned over, and played quite bravely as I neared the dangerous place; then I heard down at the end of the hall the creaking of the door, and I could not help seeing heads turning round all over the room. Then again I heard whispering, and more distinctly than before. I stopped breathing, but did not know why. I heard quite distinctly a voice near to me saying, 'But I thought he was not coming till to-morrow; how nice that he has come.' So he had arrived, then! I felt stunned. What would my playing sound like to that man,—that great artist! Where was he sitting in the hall, I wondered, and felt that among those hundreds of faces his eyes were staring at me; and—I imagined he was inclining his ear to catch every one of my



notes. A crowd of anxious thoughts rushed through my head; my fingers suddenly felt paralysed as I strove to continue playing; then a perplexing indifference came over me, and at the same time I seemed to be transported to bygone days. Suddenly it appeared to me as if the piano was in its old place in my parents' sitting-room; my father was standing beside me, and, instead of striking the keys, I grasped at his phantom hand. What happened after that I hardly know. When I became conscious again, I was sitting on a chair in the cloak-room behind the platform. A candle with a long snuff was burning on the table; the dimly-lit walls of the room, and the many dark garments lying about all over the room, made it look very deserted and gloomy. I had once felt like this when a boy; but then I was not quite so crushed. I felt now that my eyes were dry; but no one came to send me to my father. Now I was a man. 'My poor dear boy!—how long he had been dead who had spoken those words! Then a confused sound of voices reached me from the hall. I do not know whether it had been going on for some time, or if it had only now arisen. A sudden terror seized me; I rushed out of the room and the hall. Bareheaded, and without a cloak, I ran out into the street, without looking round, through the town-gate into the open air. Near to the town there were old linden-avenues; then came the broad, waste high-road. I wandered on and on, without purpose, without thoughts; the fright of that seething mass of men was burning in my feverish brain. Far away from the town, the road led over a hill, one side of which was very steep. At the bottom of it, there was a rapid stream which rushed perpetually beneath my feet. I well remember the crescent moon in the east but showed itself off sharply against the dark sky; it was dark below. When I had reached the highest point, I noticed a large stone lying under a tree at the water-side, and I unconsciously sat down upon it. It was early in March, and the bare branches above me were blown against each other by the wind. Now and then some drops fell on my head, and drizzled coldly down my face. Behind me in the abyss the water rushed its incessant monotony, alluring me to sleep like a lullaby. I leant my head against the damp trunk, and listened to the seductive melody of the waters. 'Yes,' drowsily I thought, 'if I only might sleep there.' And from the waters voices seemed to rise, and calling out to me, 'Down there is cool repose!' More ensnaring than Schubert's sweet melancholy sounds, it went to my heart. I heard steps in the distance; and suddenly, as if awakened, I started. I was not that sentimental miller in Schubert's song, but the son of an excellent practical man. I must not think of such things now! Nearer and nearer came the steps from the direction of the town; besides, I recognised some others tripping like those of a little dog. I was no longer in doubt; it was she, accompanied by her little spaniel; then there was one soul that had not quite forgotten me! My heart jumped up into my throat; I do not know if it was for joy, or from anxiety that I might have deceived myself. But there came from the darkness, like a ray of light, her dear voice, 'Herr Valentine! Is it you, Herr Valentine?' I replied, ashamed, 'Yes, Annchen, it is I, indeed! Where do you come from?' She stood before me now, and laid her hand on my arm. 'I—I asked in the town, and was told you had been seen walking out of the gate.' 'But this is no place for you; alone in the deserted road!' 'I was so afraid you had fallen ill. Why did you not go home?' 'No

Annchen, I did not fall ill,' I said. That was one of those untruths driven from our lips by necessity or shame. I had undertaken a task requiring more ability than GOD has given me. Then two young arms wound round my neck, and Annchen's little mischievous head lay sobbing at my breast. 'How strangely you look,' she whispered; 'you have no hat on your head, and no cloak.' 'Yes, Annchen, I probably forgot them when I came away.' And the little hands embraced me still tighter. The little dog was lying down at our feet, and it was very quiet in this remote, dark field. If any man's eye had seen us now, he would have thought that a union for life had been concluded here. And it was only a farewell.

The silent man looked musingly in his glass that he had taken up before, as if from the bottom of it the dreams of his youth arose. Through the open window we heard, high in the air, the shrieking of a passing bird. He looked up. 'Did you hear that?' he said. 'Such a cry of wandering birds drove us home that night. We walked the whole way hand in hand. On the following morning the old Signora Katerina came down to me from her attic. She was quite beside herself. 'And before these provincials too!' she exclaimed. 'You do not know how to appear in public, Monsieur Valentine. Look! so—so I stepped before the footlights in my time!' And, draped in her shawl, she stood before me in the attitude of a heroine. 'I should have liked to see that person who would have ventured to tie up my throat! Even before the great maestro I only trembled a little.' But what good did it do me!

The same day I heard that my old fellow-student intended to settle there as a music-master too. He had perhaps not succeeded permanently with his abilities as a 'Virtuoso'; he possessed, however, what I lacked. I knew well that I must go. After a few days Annchen helped to pack my little boxes, and many a tear fell from her pitying eyes on my old books; and in the end I had to comfort her. In what direction I should turn my steps, I did not trouble to think; I possessed in my native town no home, but my parents' grave outside the gate. When, after my arrival here, I unpacked my belongings, I found among my music the well-known *bonbonnière*, filled to the brim with peppermint lozenges. The good Signora Katerina—she meant to give me the reward of honour. But it is late," he said, suddenly rising, and pulling out a big gold watch,—"far past bed-time! What will my old bleacher's family think!" "And Annchen?" I asked. "What has become of her?" He was just engaged hanging the long pipe upon the hook from where I had taken it. He turned to me, and on his face beamed once more the quiet, childlike smile that embellished him so much. "Of Annchen?" he repeated. "What always should become of a mischievous young girl,—an earnest wife and mother. After having relieved our Signora's hard departure from the earth's stage by faithful nursing as I hope, she has married, not a prince, but a good schoolmaster, as she has humbly confessed to her old friend. For years they have lived at this place; this evening, when you met me, I had just left them." "Then Annchen is the mother of your favourite pupil?" He nodded. "Don't you think life has treated me tolerably well? But now, good-night!" He took his grey hat, and went. I looked out of the open window, and called to him once more, "Good-night," when he came out of the door, and I still looked after him when he hurried down the street between the dimly-lit lanterns, and

at last disappeared in the darkness. The still silence of night had come on. Between the darkness of the earth and the dark gulf of heaven lay the slumbering human life with its unsolved riddle.

(To be continued.)

## Joseph Slivinsky.

**T**O-DAY piano virtuosi are so numerous and so mediocre that it is quite a relief to meet with something promising among the youthful aspirants to the mantles of the giants Liszt and Rubinstein.

Mr. Joseph Slivinsky hails from the country that gave us Chopin, and his name adds another to the long list of Polish virtuosi headed by Paderewski. He is a young man, still barely twenty-seven, being born in the year 1865. Like Paderewski, he studied at the Conservatorium at Warsaw, finishing his studies likewise at Vienna under Leschetitsky.

Two years ago he commenced his career with a tour through Russia, Germany, and Austria, which was brilliantly successful in every way, and this year he has been playing in Paris, where he gave two concerts and took part in the Lamoureux concerts, winning golden opinions from the critics there.

In May he goes to London, first giving a third recital in Paris before his departure for England.

To a wonderful dexterity of finger, Mr. Slivinsky adds a refined and poetic manner of playing that charms at once. His *répertoire* is immense, and his playing of Chopin, Mendelssohn, and Schubert specially noticeable; his playing of Beethoven and Schumann, too, has all the breadth and dignity needful.

He comes from a musical family well known in Poland; his mother, whom he had the misfortune to lose before he was twelve months old, was a renowned player, and his father is professor of pianoforte and composition at the Conservatorium in Warsaw still. At eighteen, Mr. Joseph Slivinsky took out his diploma at that institution, studying five years after with Leschetitsky, after which he was fortunate enough to spend a few months with Rubinstein in St. Petersburg. Mr. Slivinsky is not, like so many others, solely a musician; he has read much, speaks six languages fluently, and can speak with as much ease and facility on the classics in literature as on the classics in music.

Like all Poles, he is winning and gracious in manner, a great favourite with women, and possesses the gift of making friends easily.

He will remain about two months now in England, after which he returns to Poland in order to take a much needed rest before starting on an extended tour next season in Germany and Russia.

## Yesterday.

O why must yesterday be light?  
To-day so full of gloom?  
The fairest flowers cannot bloom,  
Or be, unfading, bright.  
O shall we ask then what may come  
Upon to-morrow's sky?  
Will most be blue? No certainty;  
We have a hope for some.  
Morrow cannot be yesterdays,  
O deary, deary me!  
They may be fair, but differently  
In, O, so many ways!

ARTHUR BLACKWOOD.



## Music in Australia.

### SYDNEY.

**M**USICAL interest during February has mainly centred in the performances of the Italian Opera Company, who commenced a four weeks' season in the Theatre Royal on the 13th of the month, under the management of Mr. George Musgrove. The company, which includes eleven principal artists of varying merit, was originally organised in Italy by Madame Fanny Simonsen, and under her direction gave a series of performances in Melbourne and Adelaide, which were artistically a success, but were by no means so satisfactory from the all-important financial point of view, and the company was disbanded in consequence. It was, however, reorganised by Mr. William Hughes for the Sydney season, and as special attention has been paid to the mounting of the operas, and a thoroughly efficient orchestra and chorus have been available (the former recruited largely from the late Victorian Orchestra), and theatre prices have prevailed in all parts of the house, the productions have been liberally patronised by the public of Sydney.

"Ernani" was the first opera staged, Signorina Guidotti and Signori Vilalta, Melossi, and Travaglini forming the leading cast; and alternately with this was produced "Lucia di Lammermoor" by the second cast, which included Signora Cuttica and Signori Cuttica, Sisco, and Iorio. Donizetti's well-worn opera has proved to be the most attractive, and, indeed, Signora Cuttica's impersonation of the heroine was both vocally and histrionically of the highest order of artistic merit, and is admittedly the finest interpretation of the part, especially in the "mad scene," that has ever been heard in Australia. "Il Trovatore" and "Rigoletto" followed; the latter being chiefly remarkable for the success of Signor Melossi as an exponent of the title *role*, and of Signora Cuttica as Gilda. In these operas Signorina Cavalleri, who is the only member of the company who has previously visited Australia, appeared as Azucena and Maddalena respectively.

The remaining nights of the month were occupied by performances of Gounod's "Faust" by each cast alternately. The orchestra, one of the finest that has been heard here, was controlled with admirable judgment by Signor Maffezzoli.

The organ recitals at the Centennial Hall have been resumed after a fortnight's interruption, caused by the indisposition of M. Wiegand. The city organist has recently introduced as a special feature in his performances, improvisations based upon themes supplied to him by the audience, and has aroused a good deal of enthusiasm by the mastery of the resources of the organ and the ready invention displayed in the combination of two subjects supplied to him for the exercise of his extempore powers.

A concert party, including M. Kowalski (the brilliant French pianist), Mrs. Vanderveer Green (contralto), Herr Pechotsch (violinist), and Miss Beatrice Griffiths (accompanist), all resident in Sydney; and Miss Bertha Rossow (soprano), of Melbourne, have recently concluded a tour in New Zealand. Mr. W. H. Poole was the manager of this venture, which proved a greater success from an artistic than from a financial point of view.

A short series of ballad concerts in the Centennial Hall and two complimentary concerts tendered to Miss Clarice Brabazon, a clever young Sydney pianist, who is desirous of pursuing her studies in England, are the only other incidents worthy of special mention.

### MELBOURNE.

In the first week of February Madame Carandini, who is leaving for England, gave a farewell concert in the Town Hall, in which she and her two daughters (Mrs. Palmer and Lady Morland) appeared, together with a large number of the leading artists of Melbourne. Madame Carandini made her *début* at a very early age in Sydney, and appeared in the fifties in conjunction with Catherine Hayes in opera, and

has for many years been one of the most accomplished of Australian artists. Her adieu to the Australian musical world proved to be a decided and deserved success.

Two concerts by the Liedertafel Societies have been held. On February 22 the Melbourne Liedertafel gave a concert under the direction of Mr. H. J. King. Three novelties were introduced—"Noema," a setting by Goetz of Schiller's poem "Auch das Schöne muss sterben," for mixed chorus—the chorus of the Society includes a contingent of ladies—and orchestra; the "Song of the Norms" for soprano solo, female chorus, and orchestra, by Heinrich Hofmann, the solo-part being taken by Signorina Coy; and "Salamis," for baritone solo, male chorus, and orchestra, by Friedrich Gernsheim. Signor Buzzi sang the solo part of the last-mentioned number.

At the 153rd concert of the Royal Metropolitan Liedertafel a week later, an important work, the Op. 105 of Heinrich Hofmann, was performed for the first time in Melbourne. It is the cantata for soprano and baritone soli, male chorus, and orchestra, entitled "The Maid of Orleans," the libretto being an English version by Mrs. John P. Morgan of scenes from Schiller's drama. Miss Miranda and Signor Buzzi were the solo vocalists, and Mr. Julius Herz conducted. At each of these concerts a difficulty was experienced in securing an efficient orchestra, owing to the dissolution of the combination of excellent instrumentalists who played for two years under the title of the Victorian Orchestra.

The popular Promenade Concerts at the Exhibition Building have been conducted successfully by Mr. W. J. Turner.

## Music in Rangoon.

**M**ESSRS. MISQUITH'S first Ballad Concert on Thursday, March 17, was very well attended, the spacious hall in Merchant Street being well filled. We hope the success of the entertainment will encourage the promoters to give another concert at an early date. Amusements in Rangoon are so few and far between, that a monthly performance like this would be a welcome addition, and ought to prove a success. The programme was an excellently selected one. It opened with a beautiful pianoforte duet of Scharwenka, which was capitally played by Messrs. Meyer and Misquith. Mr. Gleed sang in fine style "Salva Nos Domine." Mrs. Dawson was loudly encored for a solo on the English concertina, and responded with a selection of Scottish airs. Mrs. Dawson's manipulation of the instrument is really wonderful. Mrs. Andrews was encored for her singing of "Frühlingslied"; Mr. Focke was recalled for his excellent playing of a pianoforte solo, a selection from "Carmen"; and Mr. Fox was encored for his tuneful singing of "Sunshine and Rain."

Part II. was, perhaps, even better than Part I. Miss Baker, in response to a loud encore for "Calvary," sang the old favourite, "The Better Land." The organo-piano accompaniment, played by Mr. Misquith on the Ronisch instrument, was most effective, the upper notes blending beautifully with the voice. Mr. Diekmann's exquisite violin solo was also warmly encored. Unfortunately, Mrs. Johnstone was not able to sing, and Mrs. Dawson kindly sang instead, Mr. Gleed playing a flute obligato. After Mr. Gordon Brown's fine song, "Standchen," Mr. Groves sang Mendelssohn's "Sing ye Praise," and the performance concluded with a good rendering by a chorus of eight voices of "All ye that cried unto the Lord." Mr. Meyer kindly played most of the accompaniments during the evening, the instrument used being a Bechstein concert grand piano.

MONS. DE PACHMANN will not make his re-appearance in London till the end of the summer season, having accepted an offer to give a further series of twenty-five recitals in the States.

## The Term's Music at Oxford.

**T**HE Public Classical Concerts of the O. U. M. C. have been resumed. The fourth concert of the series took place in the Sheldonian Theatre on February 11; but we are unable to furnish particulars, as the authorities, with mistaken generosity, sent us tickets two days after the concert.

The fifth concert was chiefly noticeable for the appearance of Dr. Joachim, who, with three excellent colleagues in Messrs. Gibson, Straus, and Ould, performed Haydn's String Quartet in G major, Op. 77, No. 1, and Beethoven's Quartet in C major, Op. 59, No. 3. Mrs. Helen Trust was the vocalist, and sang two songs by Dr. Arne and a sweet old French song, "La Charmante Marguerite." We think that Dr. Joachim might have chosen for his solo effort something more attractive than Max Bruch's uninteresting Romance in A minor. However, *noblesse oblige*, the veteran violinist was encored, and played a prelude and fugue by Bach.

The chief item of importance in the sixth concert (orchestral) was Dr. Parry's "English Symphony." Dr. Parry's music savours of Haydn in its fulness. The Minuet and Trio are charming, but the Finale is cramped by being confined to variations on one air only. The composer conducted, and the work was enthusiastically received. Madame Haas gave a good interpretation of Beethoven's Pianoforte Concerto in G. Mr. Plunkett Greene was very successful in Dr. Parry's "Anacreontic Ode" and some Hungarian songs, in which, however, his dramatic instinct at times got the better of his enunciation.

Mrs. Shaw, "*la belle siffreuse*," paid Oxford two visits, and was well received by her audiences; the attendance at the second concert was somewhat meagre.

Middle. Nikita gave us an enjoyable concert on February 24. The feature of the evening was the perfect singing of the Meister Glee Singers. We can assure them a hearty welcome if they revisit us.

Sir Charles and Lady Hallé gave an excellent recital on March 17, the programme including selections from Handel, Dvorák, Chopin, etc. The veteran pianist seems to have lost some of his old brilliancy, but his delicacy of touch is still retained.

Undoubtedly the great event of the term has been the production of the "Frogs" of Aristophanes at the theatre. Dr. Hubert Parry composed the music and conducted the performances. The composer of "Judith" has once more scored a signal success. He has quite caught the spirit of the play, and some of his "musical jokes" (if we may be allowed the expression) are remarkably clever. The strains of the "Boulanger March," "See-Saw," etc., are introduced into the music accompanying the burlesque of the Eleusinian mysteries. Again, most cleverly Dr. Parry connects Æschylus with Beethoven and Euripides with Meyerbeer, by introducing phrases from their works and using them in conjunction with passages from the poets. The performance reflected the greatest credit on all concerned. A special word of praise is due to Mr. M. B. Furse (Trinity) for his excellent "Herakles," and Mr. A. A. Ponsonby (Balliol) for his conception of "The Corpse" and "Euripides."

We regret to state that our compact and well-managed theatre was partly destroyed by fire on March 10. We are glad to learn that the loss is covered by insurance.

The Choral and Philharmonic Society promise Dvorák's "Spectre's Bride" and Parry's "Blest Pair of Sirens" for the Commemoration Concert next term.

In his next important work, Mr. Hamish MacCunn will enjoy the collaboration as librettist of Mr. Joseph Bennett. The work in question is a new grand opera, not upon a Scottish subject, and it has been accepted for production by the Carl Rosa Company next winter.



## Welsh Memo. and Musings.

MUSICAL AND EISTEDDFOD.

BY "IDRIS MAENGWYN."

NATIONAL EISTEDDFOD.

*The Date Changed.*

It was decided upon at a recent meeting of the Executive Committee to change the date to the 6th, 7th, 8th, and 9th of September, and not August, as previously arranged.

## CARDIFF MUSICAL FESTIVAL.

Final arrangements for the above have at length been made, and the committee congratulate themselves that they have secured an unusually strong array of artists. I learn that the following have been engaged:—Madame Nordica, Miss Anna Williams, Miss Hilda Wilson, Miss Eleanor Rees, Mr. Ben. Davies, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. Ludwig. Considering that Cardiff is so enthusiastic for being called the capital of Wales, I believe they could, by a very little consideration on their part, have made the above list more to the satisfaction of us Welshmen at large. I cannot see the reason at all for engaging the above two basses from England, when, as they well know, we have competent Welshmen that could have been entrusted with the parts quite as well, if not better, and those in the persons of Mr. Ffrangcon Davies and Mr. Lucas Williams. Let us as a nation learn, as Mr. W. Llewellyn Williams says in *The Welsh Review*, that "it is not by crushing our nationality, not by ignoring our language, ridiculing our institutions and Anglicising us, that the distinctive genius of Wales is encouraged and intelligently cultivated; . . . but by preserving our national characteristics, and cultivating our national talents." Mr. Joseph Barnby, as conductor of the Festival, has offered several suggestions with regard to the programme, on the score that the chorus were being too severely used in works which would not prove a sufficient draw for the public. He proposed the substitution of Berlioz's "Faust," Mackenzie's "Dream of Jubal," and H. Parry's "Blest Pair of Sirens," in place of Schubert's Mass in E flat, "L'Allegro," and the Requiem Mass (Mozart). At the recommendation of the Musical Committee, the suggestions were adopted.

## THE WORLD'S FAIR EISTEDDFOD.

One week of the above important affair is to be devoted to a great International Eisteddfod. It has been decided to give a favourable exhibit of Welsh music. Dr. Mason, an eminent Welsh composer, has been selected to furnish the music of a three-act serious or grand opera, the libretto of which has been written by Professor Apmadoc of Chicago, under the title of "The Maid of Cefn Ydfa." The complete programme will be ready in a very short time. I learn that it is intended to engage six adjudicators for music—three from America, and three from Wales.

## MONSIEUR RIVIERE'S BAND.

Arrangements have been made with eighteen of the principal musicians of the above eminent band, to give morning and evening concerts at the Pavilion, Llandudno, assisted by good vocalists, up to the 13th of this month, when the regular summer concerts will commence as in former years. The leader of this early season band is Mr. Verdi Fawcett, and the names of his men include Mr. Walton, cello; Mr. Lalande, oboe; Mr. Gray, cornet; Mr. Marshall, horn; and Mr. C. Fawcett, clarinet.

The Grand Concerts begin on the 14th inst., and will continue till the 16th of October. Mr. John Saunders will again be the leader and violin soloist,

and the whole band will number about forty, drawn in many instances from Sir Charles Hallé's orchestra, Manchester, and Mr. A. Mauns' orchestra, Glasgow. Special concerts will be given every Saturday, between July 16th and September 24th. For these we notice that the following eminent vocalists are engaged, viz.:—Madame Alice Gomez, Miss Amy Sherwin, and Madame Antoinette Trebelli. A few days ago a very successful concert was held at the Grand Pavilion for the benefit of Miss Rowlands (Blodwen y Ddôl). The following assisted:—The Tudno Choral Society, Miss Mary Owen, R.A.M., Miss Dora Gray, Miss Jennie Evans, Tenor ydd Infryn, and Mr. Gordon Williams.

## JOTTINGS.

Dr. Roland Rogers, Bangor, obtained a verdict of £50 at the Chester Assizes, in respect of his action for libel against the North Wales Chronicle Company Limited.

\* \* \*

A CORRESPONDENT in the *Musical News* says of Mr. Maldwyn Humphreys' singing in "Judith" at Southport as follows:—"Was greatly pleased with him. He sang like a thorough artist, and the vigour and dash he infused into the triumphal Handelian solo, 'God breaketh the battle,' drew forth 'rapturous applause.'"

## Music in Bristol.

MR. CARL ARMBRUSTER'S lectures on Wagner's "Parsifal" were brought to a close on March 17, to the regret of an interested audience, who will gladly welcome his return, with Miss Cramer, in the autumn, to give a similar course upon "Tristan and Isolde."

Having completed the performance of the music, Mr. Armbruster concluded with a few remarks upon the work and its author, somewhat as follows:—

The story of Parsifal—founded as it is upon the legend of the Holy Grail, and therefore familiar to English readers in the poem of Tennyson—forcibly depicts the eternal conflict of good and evil, and the final triumph of righteousness over sin. Parsifal, standing forth as the Christian hero, the representative of all that is high, pure, and sublime, subjugates the powers of cruelty and wickedness, as exhibited in the sorcerer Klingsor, and wins from him the Holy Spear, which in the hands of the magician dealt incurable wounds, but, wielded by the "pure knight," becomes once more the instrument of healing and life. Again, Kundry, the "weird woman," furnishes a striking example of the divided powers of humanity at war within one person, each in turn uppermost, the good finally triumphing, and Kundry, delivered from the spell of Klingsor, is set free to do helpful service to the knights of the Holy Brotherhood. The wonderful closing scene shows to us Parsifal returned after many wanderings, and exalted, in place of the fallen Amfortas, to be the King of the Grail.

Speaking of the character of the work, Mr. Armbruster said it could not be too much insisted upon that the term "opera," as usually understood, would be a complete misnomer as applied to "Parsifal," which was rather a deeply religious music drama, in which Wagner has utilised art in the service of divine truth, in recalling to human minds their religious ideals. Thus it would seem almost desecration that the work should be given elsewhere than at Bayreuth, where all the surroundings are in keeping with its esoteric character; and it is therefore satisfactory to know that it can only be heard there for at least thirty years to come.

Concluding with a few remarks on Wagner himself, the lecturer described his theory of working, which was as follows:—"In a great work the three kindred arts of music, poetry, and scenic representations should be welded together in equal proportions, so that no one should overshadow the others. His mastery over his method was perfect, as even his opponents must allow, and he is admittedly the

greatest master of instrumentation that has ever lived. It is a significant fact that certain of his works, as, for instance, "Lohengrin" and "Tannhäuser," are more frequently performed in Germany than any others. Even in England the number of his antagonists is yearly decreasing, and it is felt to be impossible either to ignore or to deny Wagner. Earnest study is being given to his marvellous creations, of which the beauties cannot fully be discerned on a casual hearing, but which yield a rich harvest to the intelligent seeker. In "Parsifal" the master's artist work reached its completion, and his life-aim was realised. Mr. Armbruster mentioned that a Wagner Society was in process of formation in Bristol, and that it was hoped that a goodly number of names would soon be enrolled.

On the evening of March 17 Mr. H. C. Parsons, an exceedingly skilful and talented young pianist, gave a concert at the Victoria Rooms, Clifton. Mr. Parsons has had the advantage of several years' systematic training at the hands of Mr. George Riseley, who kindly conducted the orchestra on this occasion. The programme was very ambitious, and included two concertos, Beethoven's in E flat the "Emperor," and Schumann's in A minor. These, as well as all the solos, were played from memory, and the whole performance reflected the greatest credit both on the player and his instructor. Miss Bethell contributed several songs, and overtures, etc., were performed by the orchestra.

The third Chamber Concert given by Miss Eyre and Signor Damaro this season took place on March 21 at the Victoria Rooms, Clifton. The programme offered a complete novelty in the shape of Grieg's String Quartet in E, which was then given for the first time in England. The other two items were Beethoven's Sonata in G for piano and violin, and Dvorák's Trio in G minor for piano, violin, and violoncello. In both the last-named works Miss Eyre showed herself to be a pianist of a high order. The other executants, besides Signor Damaro (1st violin), were, Herr Duns (2nd violin), Mr. A. Wetten (viola), and Herr van Gelder (violinello).

A most interesting lecture was given by Dr. Bridge at the Victoria Rooms, Clifton, on March 22, on "Shakespeare and Music," with musical illustrations, under the direction of Mr. Cedric Bucknall. A large audience was present, by whom the lecture was evidently greatly enjoyed.

Mr. Cedric Bucknall gave a lecture on "Music of the Eighteenth Century" recently, which was most carefully prepared, and proved most instructive to those present.

The Saturday Popular Concert given at Colston Hall on the 9th ult. was not so well attended as usual, doubtless owing to the summer-like weather, which tempted people out on the Downs. The great attraction was the appearance of Princess Ahmadee as a vocalist. A direct descendant of the Asiatic monarch, Akbar, the lady has given herself to the study of music, and has attained success both as a singer and as a harpist. She was warmly applauded, and recalled after each effort. The other vocalists were Mr. A. Wetten and Mr. M. Worlock. Orchestral pieces and part-songs were rendered by the band and choir, under the direction of Mr. G. Gordon.

Stainer's "Crucifixion" was given in several of the churches in the district during Lent, and on Maundy Thursday a very careful rendering of it was heard in our cathedral, this being the second of the recitals of sacred music instituted by Dean Pigou. There was a crowded congregation.

An organ recital was given in Colston Hall by Mr. George Riseley on the 14th ult.

THE Huddersfield Choral Society have now completed their arrangements for the forthcoming season, which are as follows:—

October 28th ("St. Paul"), Mme. Clara Samuël, Mr. Edwin Houghton, and Mr. Bantock Pierpoint.

December 23rd ("Messiah"), Mdlle. Antoinette Trebelli, Miss Marian M'Kenzie, Mr. Henry Piercy, and Mr. Norman Salmond.

March 3rd, 1893 (Handel's "Joshua"), Miss Anna Williams, Miss Dews, M'Ever M'Kay, and Mr. Watkin Mills.



## Accidentals.

MISS AMINA GOODWIN, a talented young English pianist, who has been studying several years with Madame Schumann, gave an afternoon concert on Wednesday, 30th March, at 32 Chesham Place, the residence of Lord and Lady Thurlow. The programme included works by Handel, Beethoven, Chopin, Schumann, Mendelssohn, Brahms, etc. Miss Goodwin has recently written a little book on the *Touch and Technique of Pianoforte Playing*, which will shortly be published by Augner & Co.

MASTER MAX HAMBURG, previous to retiring from public in order to study under Mons. Paderewski, will give two farewell concerts, to take place at Steinway Hall, on 17th May and 23rd June, when the programme will consist entirely of Russian compositions.

THE copyright in music is controlled by the same rule as that respecting books. It holds good during the lifetime of the author, and for a period of seven years after death. Were a book or piece of music published after death, the copyright would last for forty-two years, dating from the first publication.

THE artists who are to accompany Madame Nordica on her first concert tour in Great Britain and Ireland during October and November next are: Miss Grace Damian, Mr. Zoltan Döme, the Meister Glee Singers, Mr. Joseph Hollmann, and Mr. F. A. Sewell.

DURING the fortnight ending on 6th April, Mr. George Grossmith has been appearing with unprecedented success at Camberwell, Richmond, Brekenham, Stratford, Brixton, Putney, Crystal Palace, and Holloway. On every occasion numbers of people were unable to gain admission.

MR. AND MRS. OUSIN will give three recitals at Princes' Hall on Tuesday, 10th and 24th May, and Thursday, 9th June, under the direction of Mr. N. Vert. The programmes will be very interesting, and will include Italian, German, French, and English songs and duets.

SEÑOR SARASATE and Madame Berthe Marx have just returned to Paris, having completed a most successful tour of Austria and Germany (twenty-five concerts). The final concert was given at Bonn, in aid of the restoration fund of Beethoven's house, and which has benefited to the extent of over £100, the net receipts of the concert. The programme on the occasion included the Kreutzer Sonata, and trios and quartets by the master.

MONS. SABELNIKOFF has decided to give another pianoforte recital in St. James's Hall, at the end of the month, under Mr. Vert's direction. On this occasion he will be assisted by Madame Sofie Menter.

THE Court of Common Council elected Mr. Joseph Barnby Principal of the Guildhall School of Music by a majority of 17, the numbers being, for Mr. Barnby, 101, and for Mr. W. G. Cousins, 84. The choice of the Corporation will emphatically be endorsed by the musical world, for Mr. Barnby's candidature was warmly supported by Sir A. Sullivan, Sir John Stainer, Sir George Grove, Professor Bridge, Dr. Mackenzie, and other leaders of the profession, and, indeed, there can be no possible question that he was the best man for the post. Mr. Barnby will enter upon his new duties at Michaelmas, and, except as to the ten annual concerts at the Albert Hall, will devote his whole time to the work, giving also six

hours' personal tuition a-day. In the meantime much extra work has, of course, devolved upon Mr. C. P. Smith, the secretary, and one of the ablest and most popular officers of the institution. The Corporation fully recognise Mr. Smith's services, and—to quote the words of the resolution upon the agenda paper—also “the admirable manner in which the secretary's duties have been performed since the foundation of the school,” by a cordial vote of thanks, and the doubtless no less welcome cash present of £500.

ACCORDING to a foreign correspondent, the Emperor of Germany is an ardent musician. He solaces himself of an evening with music, and draws somewhat liberally upon the efforts of the *virtuosi* of Berlin. At his after-dinner chamber concerts he altogether lays aside his stiff, haughty bearing, and is geniality itself to the musicians who have been summoned to play before him. He is an enthusiastic Wagnerite, but his admiration for the composer of “Lohengrin” does not altogether flow from an artistic motive. The Emperor is a patriot in his music as in everything else. He reveres Wagner for the reason that he was the tone-poet of the grand national legends and a stout Nationalist. He dislikes Italian music, and will not, if he can help it, listen to a bar of Rossini or the other Italian composers.

THE Empress is a fairly skilled violinist, and will often play at the after-dinner concerts. The Emperor has his gift in a very pleasant baritone voice, which he is not unwilling to uplift in song. But, as a rule, both he and the Empress are content to listen in appreciative silence until half-past eleven comes, when the music is hushed, and the imperial party retires to rest.

SIR CHARLES HALLÉ has replied to some of his critics in regard to his real or alleged want of sympathy with English music. He has drawn up a catalogue of the English music he has produced, and he adds, “I regret to say with a loss so considerable that I may fairly claim to have done more for English music than any other musician in the land.” The list, which extends over a period of thirty-five years, consists of forty-seven numbers, twenty-two of them overtures or smaller works, starting with the overture to the “Bohemian Girl,” and closing with the overture to “Maritana.” It would be interesting to know whether Sir Charles Hallé includes these works amongst those which have involved him in “a loss so considerable.” It should be added that the list likewise comprises Barnett's “Ancient Mariner,” Bennett's “Woman of Samaria” and “May Queen,” Cowen's “Scandinavian” Symphony, Macfarren's “St. John the Baptist” and “Lady of the Lake,” Mackenzie's “Rose of Sharon” and “Jason,” and Sullivan's “Golden Legend.” Does Sir Charles Hallé intend to convey the impression that all these works have involved him in loss? If so, the experience gathered at Manchester is at total variance with that acquired elsewhere. The slender list of forty-seven works, including trivial operatic overtures, put forward by Sir Charles Hallé, will, as compared with the splendid English repertory of Mr. Manns at the Crystal Palace, hardly bear out Sir Charles's claim that he “has done more for English music than any other musician in the land.” Even down to 1886, Mr. Manns had produced no fewer than twenty-three English symphonies, besides 109 overtures and thirty-three concertos or similar works, and a large number of choral compositions; no fewer than fifty-two British composers being represented. Sir Charles Hallé has indisputably done a great deal for music, but his claim in regard to English music must be accepted with reservation.

THE statement that Madame Marie Rose is about to come before the public as a librettist requires a little modification. It is perfectly true that she has sketched out the scenario of a new serious opera, and has also constructed a good deal of the dialogue; but for the lyrics and other portions she will accept

literary help. The work is of a highly dramatic character, and is based upon a story by Lamartine, the scene of which is laid in Italy. The opera will be set to music by Mr. Wood, a clever ex-student of the Royal College of Music, and late conductor of the “Carmen” tour.

A TESTIMONIAL is being organised to Mr. De Jong, who for twenty-one years has carried on a series of concerts in Manchester. Some of the leading residents have placed their names upon the committee, the hon. sec. of which is Mr. Earnshaw, of 40 South King Street. Altogether apart from his success as a concert-giver, Mr. De Jong is known to be a flute and piccolo player of distinction.

SIR ARTHUR SULLIVAN's new opera, which is now in rehearsal at the Savoy, is based by Mr. Grundy on an old English subject of the Cavalier period; and, indeed, I should not be surprised if its original were to be found in the pages of Sir Walter Scott. It is said to be more serious and dramatic in style than the works of the Gilbert and Sullivan school. The principal part will be sung by Miss Lucile Hill, who was so charming in “The Rasoche.”

ON Saturday, March 26, the Cheltenham Nightingale Club gave a very successful concert to a crowded audience. The first part of the programme consisted of the cantata, “The Little Mermaid,” by Mr. Charles Vincent, Mus. Doc. Oxon., a writer who has the unusual tact to combine sound scholarship with fascinating melody in his compositions. The libretto is founded on the imaginative fairy story by Hans Christian Andersen. Miss Bostock, B.A., made a few introductory remarks, in which she deftly wove together the leading threads of the story. The principal solos were taken by Miss Mar Williams (the conductor) and Miss Blanche Cooper. The choruses and concerted pieces were sung with precision and good attack, and every attention to light and shade, despite the unavoidable absence of two valuable members. The recitations were capitally given by three pupils of the Public School; perhaps those by Miss Ida Marshall gave most pleasure to the audience. There was a short second part, of miscellaneous music, including the lovely little part-song, “Hope,” by Dr. Charles Vincent, dedicated to the members of the Cheltenham Nightingale Club.

MR. EDWIN H. LEMARE, of Sheffield, has been appointed organist of St. Peter's Church, Belsize Park, and entered upon his duties on Sunday, April 10. The organ of St. Peter's, which is by Messrs. Casson, will at last have full justice done to it. Mr. Lemare intends to settle in London.

A PENNY subscription is talked of among the *habitues* of St. James's Hall to give the directors a treat at “Venice in London.” For, it is not illogically argued, when they find that an American manager has discovered the secret of warming seven and a half acres to summer temperature, they may be led to inquire into the feasibility of adequately warming and ventilating the most fashionable concert-hall in London, and at any rate of putting a stop to the draughts which whistle around the Regent Street side of the orchestra. At present, that side of the bandstand is merely covered by something very like a big tablecloth.

WE are requested to contradict a report that the late Goring Thomas was engaged to write for the Leeds Festival, which will take place on October 5, 6, 7, and 8.

RUBINSTEIN's biblical opera “Moses,” in eight tableaux or acts, has just been published complete by Senff of Leipzig. The first part was issued in 1888.



SIGNOR BOITO, composer of "Mefistofele" and librettist of Verdi's "Otello," has accepted the post of inspector-general of the music schools of Italy, and has just commenced a tour of the Conservatoires in order to prepare an elaborate report to the Minister of Public Instruction.

HANDEL'S "Judas Maccabæus" will be performed, instead of "Samson," on June 25 next. The change is in accordance with very generally expressed opinion, and is also partly due to the fact that Mr. Edward Lloyd found the tenor airs in "Samson" too low for his voice.

THERE is a rumour in musical circles that Mr. Dudley Buck, the celebrated American composer, is about to start for London to conduct a series of concerts financed by a syndicate of his countrymen in the metropolis.

MR. BUCK, before the production of his musical setting of Sir Edward Arnold's poem, "The Light of Asia," at St. James's Hall, was chiefly known to the English public as the composer of the popular song "When the Heart is Young." His cantata founded on Longfellow's "Golden Legend" gained the prize of a thousand dollars offered by the Cincinnati Festival Association.

THE concert organised by Signor Tosti, in aid of the St. Joseph's Schools, Convent of Mercy, Cadogan Street, Chelsea, was highly successful. Mr. Irving daly attended, and gave a magnificent recitation of the "Dream of Eugene Aram," which was rendered all the more effective by the pianoforte accompaniment, written by Dr. Mackenzie, and played by the composer himself.

A COMMITTEE, comprising amongst its members the Duke of Edinburgh and the Duke of Teck, has been organised for the purpose of presenting a Stradivarius violin to M. Tivadar Nachéz. M. Nachéz has frequently played gratuitously for charities and at the Sunday Evenings for the People at St. James's, Marylebone, and the violin is to be presented as a token of recognition of his efforts.

THE Liszt Scholarship was competed for at the Royal Academy of Music on the 8th ult. Fourteen candidates passed the literary examination, but the musical examiners decided to recommend Miss Ida C. Betts for election. This scholarship entitles the holder to three years' instruction at the R.A.M., and £80 a year for the following two years. Miss Mary Green Henshaw was the last holder.

MISS ROSALIND FRANCES ELLICOTT is hard at work on a new musical composition of elaborate dimensions. The Bishop of Gloucester and Bristol's daughter's musical gifts are acknowledged by all her male *confrères*. Miss Ellicott studied at the Royal Academy of Music with Mr. Westlake, but it was specially the encouragement given to her by Mr. Shakespeare which led her to devote herself to composition, and her contributions are more than above the average of lady musicians. The catalogue of her works includes almost every form of musical composition, with the exception of opera, and in addition to their reception in this tight little island, some of them have been performed with much success in various towns of Germany.

THERE is a report current in the French capital that Sir Augustus Harris has offered Mme. Melba the sum of £200 a night for his forthcoming opera season, and that these liberal terms have been refused.

IT may not be generally known that the bugler who, under orders, sounded the fatal charge at Balaclava is still living, and in the full practice of his profession. Mr. Landfried is indeed esteemed as an excellent cornet and trumpet soloist, and he also holds the post of bandmaster of the 1st Sussex Volunteer Artillery.

THE Prince de Chimay, who recently died at Brussels, was hardly less at home in music than in diplomacy. He was a highly-talented amateur violinist, and a pupil of Vieuxtemps, who dedicated one of his violin concertos to him. The Prince also had a very fine collection of valuable old fiddles.

It is said that an elderly lady, incapacitated by advancing years from further attending the Saturday Concerts, of which she has been a constant *habituée*, has sent the responsible authorities a sum of money to be distributed amongst the orchestra. The lady's kind thought might well be imitated by other wealthy amateurs. Singers and instrumental performers are frequently, composers and conductors are occasionally, honoured and rewarded, but hard-working members of the orchestra never.

A LADIES' orchestra is by no means a novelty; for altogether apart from travelling combinations, the success achieved by Lady Folkestone will not be forgotten. An orchestra of strings has, however, been formed by the Rev. E. H. Moberly, of Salisbury, and this party, consisting of seventy ladies, propose to come to London on the 19th inst. to give a special concert at Princes' Hall. The sterner and inferior sex are, however, graciously to be permitted to reinforce the double basses,—an instrument somewhat too cumbrous to be popular with the ladies. It is understood that the players come from all parts of England. They have already given concerts at Salisbury, and one in the Sheldonian Theatre at Oxford.

THE name of Joseph Goss, who has just died at Surbiton, was overshadowed by that of his greater brother, Sir John Goss, for many years organist of St. Paul's. Joseph was Sir John's only and younger brother, was born in 1809, and was the son of the elder Joseph Goss, organist of the parish church of Poole, Dorset. He paid a short visit to London in 1822, but on the death of his father he returned to Poole for a time. Some months later he succeeded Henry Smart in the organ loft at St. Phillip's Church, Regent Street, and he was also popular as a teacher at Brighton and elsewhere. As a composer he was almost entirely unknown, but he was esteemed as an excellent organist.

THE enterprising swindler who some time ago made a rich haul from many of our leading musicians, has got to work again. His *modus operandi* is simple enough. He calls at the house of a performer and informs him or her that he is empowered to offer an engagement for a concert or series of concerts on the Continent. The terms are always satisfactory, and the gentleman insists upon paying the first week in advance. Unfortunately, however, the cheque sent to him by the Continental impresario is for a slightly higher amount than that due to the artist. If, therefore, the artist will give the few pounds change, all will be well. Such is the credulity of the artistic mind, that the bait in five cases out of six takes. The gentleman was some years ago ousted out of the field by Mr. Foli, whose reply to the suggestion that they should exchange cheques, was far more energetic than polite. The swindler has now, however, turned up again, and musical artists would do well to be on their guard.

MR. SAPELLNIKOFF gave his first pianoforte recital this winter on the 13th ult. The Russian pianist has greatly improved since his first visit here, but on Wednesday his playing was rather unequal, and he was heard to less advantage in Beethoven's Sonata, Op. 90, than in Schubert's "Wanderer" Fantasia and Liszt's Spanish Rhapsodie. It is said that Mr. Sapellnikoff had, going down to the hall, been pitched out of his cab, and thereby, in more senses of the term than one, been upset.

THE news that there is an excellent chance of the return to England for a series of pianoforte recitals of Rubinstein will afford matter for congratulation.

His recent appearance at charitable concerts on the Continent have given fresh ground for hope, and as powerful influence has likewise been brought to bear, there is every reason to believe that Rubinstein will return next season under the management of Mr. Veri. While he is here, it is also possible he may conduct at the Albert Hall a special performance of his extraordinary oratorio, "The Tower of Babel," which was once given at the Crystal Palace eleven years ago.

MISS E. M. SMYTH, whose abilities as a composer have more than once been noticed in this column, is credited with the production of a new Mass, which is pretentious enough to have secured the favourable opinion of Mr. Barnby. It is intended to perform the Mass at Kensington by the Royal Choral Society. Miss Smyth's most creditable composition is an overture to Shakespeare's "Antony and Cleopatra," which was first heard at the Crystal Palace. She is somewhat masculine in appearance, and delights in riding, bicycling, and open-air exercise generally.

HERR HANS VON BÜLOW caused a sensation at a concert of the Philharmonic Society in Berlin. At the conclusion of Beethoven's Heroic Symphony, he unexpectedly addressed the audience, saying it was a shame to Germans that it had been left to a Hungarian composer, Franz Liszt, to collect funds for the erection of a Beethoven monument in Germany. If Beethoven had lived in these times, added Herr von Bülow, he would certainly have dedicated a heroic symphony to Prince Bismarck, and he, for his part, would now call upon the audience to raise a cheer for this great statesman. These words caused an uproar. A part of the audience rose and applauded, but the greater number protested and hissed, seeing which, Herr von Bülow drew a silk pocket-handkerchief from his pocket, contemptuously wiped the dust off his boots, and left the platform. His action was understood to refer to the Emperor's recent words about shaking the dust off his feet, and to imply that he would not return to Berlin.

THE scores of Brahms' new clarinet trio and clarinet quintet, recently produced at the Popular Concerts, have now been published by Messrs. Simrock, of Berlin, the former at 12s. and the latter at 8s. The prices seem high, but as it is not the custom for German composers to charge fees for the performance of chamber music, their only remuneration arises from the sale of copies. It may perhaps be mentioned as tending to show the care which was taken by Dr. Joachim and his associates to secure a fine performance of the quintet, that the final rehearsal lasted upwards of four hours.

THE performances contemplated in memory of the late Mr. Goring Thomas, the proceeds of which are to form a nucleus for a scholarship fund at the Royal Academy of Music bearing the unfortunate composer's name, will take place at Drury Lane Theatre, the house, by the way, where "Nadeshda," the opera selected for performance, was first produced. The scheme is well supported: Sir Augustus Harris has offered the theatre, and Madame Nordica, Miss Meisslinger, Mr. Ben. Davies, Mr. Eugène Oudin, and Mr. Norman Salmond have promised to sustain the principal parts.

THE Precentorship of Eton, perhaps the most valuable office open to English musicians, is by Mr. Barnby's appointment at the Guildhall now vacant. It is worth between £1500 and £1800 a year, with a residence in the Cloisters. The duties are not heavy, as there is a staff of music-masters, but residence is compulsory. The musical studies are held during playtime, and there is, of course, no punishment whatever for shirking them. Parents of Eton boys still hold to the idea of Lord Chesterfield's agent a fiddler, and would vastly prefer their sons to shine in the classics, in the cricket field, or on the river, than to sit at the pianoforte keyboard, an exercise deemed fit only for girls.



DR. HUBERT PARRY has composed a work, entitled "The Lotos-Eaters," expressly for the Cambridge University Musical Society, who propose to produce it at a concert at Cambridge in June. The composition, we learn, takes the form of a short cantata for soloists, chorus, and orchestra, and is doubtless based upon Lord Tennyson's poem or "allegory, full of picture and music, which figures forth the tendency to abandon the battle of life, to retire from a fruitless, ever-renewed struggle." The chief soprano part will be sung by that excellent artist, Miss Liza Lehmann.

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MR. DANIEL MAYER has acquired the London business of Erard's, and is now building at Erard's house, in Great Marlborough Street, new reception-rooms, offices, also a recital hall where "pianoforte recitals may be given all the year round."

\* \* \*

M. PADEREWSKI arrived at Southampton on the 8th ult. by the *Trave* from New York. He afterwards left London for Paris for a few days' rest. It is doubtful whether he will give any pianoforte recitals here before he sails for his Australian tour, if, indeed, that tour comes off, for business in Australia is said to be extremely bad, and the idea of sending over an opera company next winter has been abandoned as hopeless.

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"PROFESSOR MACFARREN" was, according to the legal reports, one of those who recently made affidavits in the Chancery Division in regard to that universal nuisance, "Ta-ra-ra-Boom-de-ay." To raise a ghost does credit to the lawyer engaged, for Professor Macfarren died at the ripe old age of seventy-four, as far back as October 1887. The mystery of the deceased deponent and his professorship is, indeed, only equalled by that attaching to the real authorship of this much-endured tune. Mr. Asher is said to have "arranged" it, but it was subsequently claimed that the melody was borrowed from a love duet in the cantata "Abdullah," written by Mr. Alfred Gilbert. Then arose a lady who declared she had sung it in New York many years before, and Mr. Morton's letter to *Truth* was likewise placed in evidence. Meanwhile the name of the original composer has not yet been disclosed, and it may perhaps be within the bounds of possibility that he is not altogether proud of his bantling. Or it may be the tune is a mongrel one. The once popular air, "Not for Joseph," has been recognised as the finale to one of the chamber works of Mozart, and that erudite lyric, "Knocked 'em in the Old Kent Road" (of the tune of which I am bound to admit I am profoundly ignorant), has been claimed for the slow movement of Schubert's Sonata in A.

\* \* \*

THE sketch programme for the Gloucester Festival has undergone modification, and may be again revised before its final form is reached. The production of five new works is talked of, viz.:—Dr. A. C. Mackenzie's sacred mystery, "Bethlehem"; a setting of Dante's "Lord's Prayer," by Professor Bridge; a cantata by Dr. Hubert Parry; a setting of Lewis Morris's "Birth of Song," by Miss Ellicott; and a Church cantata, "Gethsemane," by Mr. C. Lee Williams. Of these, the works by Professor Bridge and Miss Ellicott are short, while that of Mr. Williams will occupy only an hour. "Israel in Egypt" has been abandoned in favour of "Joshua," and Dvorák's new "Requiem" is in the list. Other works at present spoken of are Spohr's "Fall of Babylon," Bach's "My spirit was in heaviness," Mendelssohn's "As the hart pants," and the "Messiah" and "Elijah." Four orchestral symphonies, by Beethoven, Schubert, Mozart, and Mendelssohn respectively, will be played in the cathedral, and it is intended to place in the programme of the one secular concert orchestral pieces by Wagner, Berlioz, Mascagni, and Grieg. Among the artists to whom engagements have been offered are Madame Nordica, Miss Anna Williams, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Houghton, Mr. Watkin Mills, and Mr. Plunkett Greene.

## Musical Tales.

By K. STANWAY.

—:o:—

### RESULT OF PRIZE COMPETITION ON MUSICAL TALE.

#### No. IX. THE TOWN OF INTERVALLIA.

First Prize, 5s., for candidates under 21 years of age:—

Florence M. Allen, age 20, "Pendower," Cavendish Crescent North, The Park, Nottingham.

Honourable mention:—Mina Aspinall, age 19; Ethel Belliss, age 20; Elizabeth Knight, age 20; Mabel A. Capps, age 18; Ethel Deykin, age 19.

#### Second Class.

First Prize, 3s. 6d., for candidates under 18 years of age:—

Ethelreda C. Warth, age 17, Seymour House, Chatteris, Cambs.

Second Prize, 2s., for candidates under 18 years of age:—

Janet McNeill, age 15, 42A Castle Street, Forfar.

Honourable mention:—Daisy Jannock, age 16; Nellie Eldridge, age 13.

Many otherwise good papers are disqualified for honourable mention in consequence of competitors answering the last question wrongly. The Ruler's name is Harmony, not Time.

[These Tales will be resumed in June.—ED.]

## Music in Salisbury.

—:o:—

**D**URING Lent we have had a dearth of music here, but with Easter a movement has been made, and the season bids fair to wind up vigorously.

On Tuesday the 19th, the Salisbury Vocal Union gave its thirty-ninth concert in the Assembly Rooms, when Edmund Rogers' new sacred cantata, "From Cross to Crown," formed the first part of the programme. Mr. Rogers being a native of Salisbury, additional interest was given to the occasion by the presence of the composer, who presided at the pianoforte during the performance of his work. "From Cross to Crown" is anything but a strong work, but it is not devoid of melody, and some of the numbers, the concerted pieces in particular, if well rendered, are decidedly effective. The cantata was performed in a manner which reflected credit upon the conductor, Mr. J. M. Hayden. The solos were chiefly sung by members of the Union, and Mr. F. Bartlett led the orchestra. The second part of the programme was made up of the usual miscellaneous selection.

Mr. Alfred Foley concluded his series of popular concerts in the County Hall, on the 22nd, when there was a good attendance. Mr. Foley's orchestra was heard in several works of a light character, and Mme. Newling was the principal vocalist. Mr. Foley announces that he will commence his next season's concerts in September.

Too late for notice this month comes the Easter concert of the Sarum Choral Society, which will take place on Tuesday the 26th. Handel's "Samson" has been selected for performance, and an unusually large number of rehearsals have been held, so that the members of the Society should be well prepared for their task, especially as the choruses of the oratorio are so generally familiar. The solos, which are of even greater importance than the choruses, will be entrusted to Miss Price, Miss Mary Morgan, Mr. James Gawthrop, and Mr. Lucas William, a fairly strong quartet of vocalists. Mr. C. F. South, organist of Salisbury Cathedral, will conduct as usual.

MASTER OTTO HEGNER will give three recitals at St. James's Hall on May 9, 18, and 30, under the direction of Mr. N. Vert.

## Music in Manchester.

—:o:—

**T**HE concert season may be said to have terminated on March 19, when no fewer than three series of concerts closed with the usual benefit concerts. Mr. Barrett submitted a phenomenal programme, in which the names of over a dozen first-class artists figured, and he was rewarded by a phenomenal audience. He would have been very exacting indeed if he had not been more than satisfied with the vast audience that greeted him when, during the course of the evening, he made a few remarks in acknowledgment of the support accorded him during the past season. As seems inevitable on benefit nights, there were absentees in the list of vocalists, Miss Macintyre and Mr. Edwin Houghton failing to appear. However, to the great delight of the audience, who remembered the rich treat they had the fortnight previous, Mr. Barrett was able to secure the services of Mme. Nordica, whose singing quite dispelled any feeling of disappointment that might have lingered through Miss Macintyre's absence. Though the length of the programme was such as to almost place an absolute veto upon encores, the audience would not be denied; and recalled Mme. Nordica, time after time, till she had to yield at length to the enthusiasm she evoked. The Meister-singers came next in the appreciation of the audience, and whether in their humorous or in their pathetic melodies their singing was equally fine. If there is a finer quartet of male voices in the kingdom than this, we should be glad to hear them! Still keeping to the order of merit, the violin solos of Mons. Elkan Kosman, his first appearance at these concerts, and the rendering of Tausig's adaptation of Weber's "Invitation to the Valse" by Mr. Frederick Dawson, next call for particular mention. Amongst others the following contributed to the success of an altogether exceptionally enjoyable concert:—Mmes. Belle Cole, Marie Roze, Dews, Messrs Payne Clarke, Barrington Foote, and Ludwig, with operatic selections by Mr. Barrett's choir of forty voices.

Mr. G. W. Lane also had his benefit concert the same evening at the Free Trade Hall, which was packed to excess. The principal vocalists were Mme. Moody, Miss Walker, Miss Sarah Berry, Messrs. Manners, Blagbro, and Ffrangcon Davies. The Philharmonic Society, of which Mr. Lane is the conductor, added considerably to the success of the concert by their fine and effective singing. Judging by the audiences Mr. Lane has had during the season one would have thought that the series had been a success, but the fact evidently is otherwise, as Mr. Lane announces for next season that his concerts will be fortnightly instead of weekly, as hitherto.

The Carl Rosa Company have just completed a six weeks' stay in this city, the longest they have ever had in Manchester. The greatest attraction has been "Cavalleria Rusticana," which has been produced twice and three times a week; Aida coming next in popularity. The company were much handicapped at the outset by the fact that neither Mme. Georgina Burns nor Mlle. de Lussan were available, being incapacitated by illness from fulfilling their duties. On Good Friday they gave a Sacred Concert, the first part consisting of Rossini's "Stabat Mater," miscellaneous selections from the oratorios forming the second. Mr. Leslie Crotty sang "Nazareth" with great effect, while Miss Palliser's singing distinctly enhanced her reputation, and met with hearty appreciation.

THAT Dvorák's last great work, "The Requiem," produced with such conspicuous success at Birmingham last year, is steadily growing in popular favour may be gathered from the fact that numerous performances have already been given. Among other places, it was performed at Manchester (Hallé), March 3; Birmingham, 10; Liverpool (Philharmonic), 22; Royal Albert Hall, 23; Brighton, 31; Kremsier, 11; Olmütz, 12 and 13, and at several places in America.



## The New Transposing Pianos.

**A**N ordinary observer, passing through a collection or exhibition of musical instruments, cannot fail to be struck with the great changes and improvements which have been effected in pianofortes during the past few years. It is hardly too much to say that the pianos of the present day no more resemble those of a score of years ago than those in their turn resembled the spinnets and harpsichords which were such great favourites with our ancestors. Notwithstanding, however, the ingenuity which has been shown in the manufacturing of pianos, a want has long been felt in musical circles, viz. the means of instantaneously transposing music mechanically. The musical community, both professional and amateur, frequently experience the difficulty of transposing, when suddenly called upon to meet the emergency, and there are few who can transpose a moderately difficult piece of music at sight without mistakes. This want has at last been supplied by Messrs. Russell's (of Stanhope Street) Transposing Pianofortes, which are so constructed that a song or piece of music can at once be transposed into any key, either higher or lower than that in which it is written, the performer still playing on the same notes (and to all appearance in the same key), although the pitch of the instrument is altered.

As a transposing instrument the patent is a complete triumph, and its action is as simple as the result is effectual. Not only is it simple, but even with violent usage it is an actual difficulty to put it out of order, and no precaution of any kind is necessary in its manipulation. A lever is placed under the keyboard, a slight movement of which, either to the right or left, raises or lowers the pitch of any music as desired, a small dial in front denoting the key into which the transposition is made. The range is through five semi-tones, thus practically giving the choice of six keys.

The immense advantage of this will be palpable to every vocalist, and will also be recognised as of paramount importance to the large and increasing number of instrumentalists, both amateur and professional.

The patent has been freely exhibited, and has everywhere earned the most unqualified and enthusiastic admiration of musicians and experts. Messrs. Russell have good cause to be satisfied with the invention.

We should advise all interested in music to see for themselves one of the instruments we refer to. In addition to the above principle, the pianofortes have all the latest improvements, such as iron-framed full trichord and best check action.

Testimonials from all parts of the country prove that, where tried, these instruments are always appreciated.

## Foreign Notes.

**TOLSTOY'S** oldest son has just made his first public appearance as a composer with a symphonic poem, which is highly spoken of in the Russian papers.

**MONS. DE PACHMANN** will not make his reappearance in London till the end of the summer season, having accepted an offer to give a further series of twenty-five recitals in the States.

**ACCORDING** to the German papers the working of the Vienna Opera last year resulted in a loss of nearly £20,000, in spite of the subvention.

The city of Vienna has decorated Anton Rubinstein with the great golden medal of St. Salvador.

AMONG the interesting items which will be exhibited at the Vienna Musical Exhibition are the MSS. of sixteenth and seventeenth century music collected by the Dukes of Modena.

It is now stated, on apparently good authority, that Rubinstein has not as yet definitely accepted nor declined Mr. Abbey's offer for a tour in America, but that he will give his final answer before July 1st. The terms offered are £25,000 for fifty recitals.

It is announced that both Anton Rubinstein and Camille Saint-Saëns will conduct one concert each at the forthcoming International Musical and Theatrical Exhibition in Vienna.

**MISS ANNA HEINDL**, a young lady from New York and a pupil of Reinhard Schmeltz, has been engaged on a five years' contract by the Mannheim Court Opera House management after her *début* there in the part of Elizabeth in "Tannhäuser."

THE valuable music library of the late King Charles of Wurtemberg has been bequeathed by the deceased monarch to the Conservatorium of Stuttgart.

THE Intendant of the Munich Opera has issued a manifesto requesting audiences to abstain from hissing, as the practice is unworthy of the dignity of a Court theatre, whether indulged in to express dissatisfaction with the efforts of the performers, or merely to suppress ill-timed applause.

It is now again positively stated that Verdi's new opera, "Falstaff," will be produced next winter at the La Scala, Milan. The news must, however, be accepted with some reserve. In the first place, the opera is not yet finished, and Verdi has over and over again stated that he does not intend to be hurried; and, in the second place, so vast a theatre as the Scala is hardly the house likely to be chosen by Verdi for the production of an opera-comica, the delicacies of which the composer has himself stated would be lost in a large auditorium.

**LONDON** amateurs will, during the coming summer, probably be able to welcome among them the distinguished French composer of a large number of agreeable drawing-room songs, Miss Cécile Chaminade. The young lady, owing to the warm recommendation of Mr. Ambrose Thomas, has resolved to strike out a higher line than mere song-writing, and one of the objects she has in view in coming to London is to give a hearing at an orchestral concert at St. James's Hall to a suite which has already been tried at Paris and elsewhere.

It is reported that Colonel Henry L. Higginson, the patron of the Boston Symphony Orchestra, has added a codicil to his will that leaves an investment of \$1,000,000 as an endowment fund, the interest of which is to be used for the permanent maintenance of the Boston Symphony Orchestra.

THE statue to Mozart, which the sculptor Tilgner is preparing for a position at the back of the Vienna Opera, has been viewed by the Emperor's brother, the Archduke Charles Louis. The monument will be in a small temple with columns, with figures playing instruments, a design thought to be much too dainty and delicate for a public thoroughfare.

THE composer Siboni died at Copenhagen, at the age of sixty-three. He was the son of an Italian tenor who had settled in Denmark, and composed two operas, besides other smaller works, which it is said show the influence of Mendelssohn and Schumann. He was one of the early teachers of the Princess of Wales.

THE Russian police recently apprehended a female Nihilist in Moscow, who, on being examined after

her arrest, confessed, among other things, that she had left a trunk containing revolutionary proclamations at the house of an acquaintance of hers, a well-known musical composer, named Glazounoff.

The police proceeded at once to search that gentleman's premises, and the trunk was, in fact, found there. M. Glazounoff, however, declared that he was totally ignorant of the nature of its contents, and paid down a sum of 15,000 roubles as bail in order to avoid arrest.

The composer strenuously protests his innocence, of which there would appear to be little doubt.

A CONTEMPORARY has the following story: Among the supers at the Pesth Opera House is an old Hungarian baritone who was once a "star." Having in his old age only a pension of 200 florins to depend on, he has returned to the scene of his former triumphs as a super. A short time ago, in a stage fight, he was so knocked about that he fainted, but appeared next evening to enact the part of the beggar in "Cavalleria Rusticana." The company turned the occasion to practical account in a truly thoughtful way. All who entered the church—principals and chorus—gave the mendicant alms, but instead of counters dropped real coins and bank notes into his hat. The old singer, astounded at the small fortune which was thus bestowed on him, left the stage with such a display of emotion that the audience, not let into the secret, gave him a cordial round of applause.

**VIENNA** boasts one of the oldest patrons of music in the known world—Jacob Meyer, who is a great lover of Mozart's music. He heard "Don Giovanni" when it was first performed in German at the Vienna Opera House, in 1808 (he being then a boy of eleven), and was also present at the Mozart Centennial, just past, when the same opera was performed. Although in three years more he will be 100 years old, he is still a regular attendant at the Vienna Opera House, whither he goes two or three nights a week the entire season. During one of the Wagner seasons, some years ago, he visited Bayreuth and learned to admire, somewhat, Wagner's music, without, however losing his old love for "Don Giovanni," which it is said he has heard nearly a thousand times. He is one of the few living persons who has seen the great Beethoven and heard him play at a public concert. Herr Meyer is a wealthy banker, and is still, at the age of ninety-one years, in possession of all his faculties.

**MR. MASCAGNI**, by the way, was born at Leghorn in 1863, and was the son of a poor baker. He was a pupil of Ponchielli, and had already composed one opera (which has not yet been played) before the "Cavalleria Rusticana." The latter work was composed for the contest which Sonzogno, the publisher, started for the best Italian opera. It easily carried off the prize, and was first produced at the Costanzi, Rome, in May 1890. The same theatre saw the *première* of Mascagni's new opera, "L'Ami Fritz."

**LORD TENNYSON'S** new play, "Robin Hood and Maid Marian," was produced by Mr. Daly at his theatre in New York on March 17, and simultaneously rehearsed by Mr. Irving at the Lyceum, for the sake of copyright. Macmillan & Co. will publish the full text on March 29 in London and New York. Mr. Daly has received a letter from Lord Tennyson wishing him all success, and saying from what he knows of Miss Ada Rehan, "he is sure that she will play her part to perfection." Sir Arthur Sullivan has written both incidental music and the music for the songs, and the woodland scenes are taken from Mr. Wympers's pictures of Sherwood.

VARIOUS reports, for the most part erroneous, are being made with respect to the demand for places at the next series of performances at Bayreuth. For the information of those who propose to attend, it may, therefore, be as well to state that no further applications can be entertained for the first four performances on July 21, 22, 24, and 25. Messrs. Chappell & Co. inform us that the demand is far in excess of any former year.



## Music in Glasgow.

## CHAMBER MUSIC.

- |                                       |             |
|---------------------------------------|-------------|
| 1. Trio in B flat, Op. 99,            | Schubert.   |
| 2. Recit. and Air, "Let not age,"     | Giordani.   |
| 3. Pianoforte Solos, Canon in A flat, | Schumann.   |
| Capriccio, B minor,                   | Brahms.     |
| Tarantella, G minor,                  | Rubinstein. |
| 4. Songs, "Gentle Youth,"             | Arne.       |
| "The Traveller Benighted,"            | Arne.       |
| 5. Sonata Idyllica,                   | Piatti.     |
| 6. Violin Solos, Romance,             | Joachim.    |
| Saraband and Tambourin,               | Leclair.    |
| 7. Song, "Orpheus with his Lute,"     | Sullivan.   |
| 8. Trio, E major,                     | Mozart.     |

THE Choro-Orchestral Scheme of the Choral Union, which usually opens the series with a concert of Chamber Music, had a fitting termination with one of the same kind on the 24th March, when the above programme was submitted and carried through by Dr. Joachim, Signor Piatti, Miss Fanny Davies, and Mrs. Helen Trust. The capacious St. Andrew's Hall was crowded in every corner by a very enthusiastic audience, who fully enjoyed to the very last the great treat which is now furnished annually by the promoters of the above series. With such a combination of artists, the performances of the various items were perfect in every respect. Schubert's Trio in B flat and Mozart's in E major were played in a manner which showed how thoroughly the executants were in sympathy with each other, as also with the delicious strains in which both compositions abound.

Dr. Joachim, in response to a recall after playing the Romance and Saraband, gave Schumann's Abenlied, with beauty of tone and phrasing which fairly captivated his audience. Signor Piatti played his latest composition, Sonata Idyllica, and was received with much favour; the gift of melody never seems to fail him in any of his works. Miss Fanny Davies, in addition to playing in conjunction with the above, had a highly flattering reception after playing the three short pieces set down on the programme, her rendering of the showy Tarantella of Rubinstein's literally bringing down the house. Mrs. Helen Trust made her first appearance here, and from her highly cultured style and artistic singing we may predict she will be heard again. Her first songs were of the old school, and much enjoyed; in response to an encore after singing Sullivan's "Orpheus with his Lute," she gave Haydn's "My mother bids me bind my hair." Altogether the concert was greatly appreciated, there not being a dull or stiff item in a most judicious programme, the large audience sitting it out till the end. Mr. Thomas Berry played the accompaniments to the songs.

The String Quartet Concerts came to an end on the 28th March. The programme consisted of three quartets of Beethoven, No. 1, No. 59, and No. 135, all in the key of F major, evidently chosen to show the different stages or style of the composer. The performance of each was fairly good, if not brilliant, and gave satisfaction to an appreciative audience. Somehow the Glasgow public have not "caught on" to this class of music, and in view of the above programme, which is not relieved by any solo performance, it is not to be wondered at. The Bridgeton Choral Society gave a performance in the City Hall, on 6th April, of MacCunn's "Bonny Kilmeny"; the artists being Miss Emily Davies, soprano; Mr. Iver M'Kay, tenor; and Mr. Tuffnall, bass. The choruses went well, Mr. Taggart, who conducted, having all well in hand. The second part was miscellaneous, in which the above singers had a song each, and the Society sang several part-songs. There was a good audience.

The Glasgow Select Choir gave a concert of glees and part-songs in the same hall on the evening of the Spring Holiday, the 4th April. The singing was quite up to their usual excellency. Mr. Millar Craig conducted.

The Glasgow Glee and Catch Club gave a private smoking concert in the Grand Hotel on the evening of Tuesday, the 12th April.

## Notes from Leeds.

M R. EDGAR HADDOCK completed his series of Musical Evenings on March 22, when again the vocal element largely predominated, and the concert was, at any rate as to the songs, built on lines much too popular for the serious musician, but the large audience, which filled the Albert Hall, evidently came to be lightly entertained. The programme, however, was by no means void of worthy vocal pieces, as Mr. P. Newbury gave the "Prize Song" from the "Meistersinger," Miss Eleanor Rees "The Worker" of Gounod, and Mr. Barrington Foote "Les Rameaux" of Faure. The Princess Ahmadee completed the quartet, and received an encore for her rendering of a Neapolitan air, to which she supplied the harp accompaniment. The instrumental music began with Spohr's "Rondo Brillante" in G, very well played by Miss Jeanne Douste and Mr. Haddock. The lady also played Bach's "Chromatic Fantasia and Fugue," as well as a waltz by Rubinstein, and Liszt's arrangement of Paganini's "Campanella"; while the concert-giver was heard in Bach's air for the fourth string, Schumann's "Garten Melodie," and his brother's "Berceuse."

The Leeds Philharmonic Society closed its season on the 23rd with Brahms' "German Requiem" and a second part devoted to the works of Mozart. The Requiem was first given by this Society in 1878 under Mr. James Broughton, and has, we believe, been heard since in Leeds only at the last Leeds Festival, when, unfortunately, the performance fell short of expectations. The Philharmonic Society's rendering was excellently free from false intonation, and although the chorus was not up to its usual strength, owing to influenza and other causes, or perhaps in its very best form, yet the performance was a very admirable one, the fault before alluded to of failing to observe the softer marks of expression being the most serious blemish. The soloists were Madame Annie Marriott and Mr. Andrew Black, who were each satisfactory in the small part falling to their share; and the orchestra acquitted itself of its important task with conspicuous success. The whole forces—in which the soloists mentioned were joined by Mrs. A. Broughton and Mr. W. Parker—had a comparatively easy task in the second part, which began with the overture to "Don Giovanni." This was followed by "Dove Sono" and "Non piu andrai," from "Figaro," for Madame Marriott and Mr. Black respectively, and the concert closed with a spirited performance of a selection from Mozart's early dramatic work, "King Thamos," most of which is well beloved by church musicians, and in that form is already familiar.

Bach's "Passion according to St. Matthew" was given at the Leeds Parish Church on the 4th and 11th ult., with the usual augmented choir, in a very thorough manner. Mr. Alfred Benton presided at the organ, and the solos were entrusted to Miss Holdsworth, Miss Rhodes, Mr. Child, and Mr. Browning.

At Mr. Christensen's last concert he was assisted by Miss Fleischmann and Messrs. Gutfeld and Giessing, when among other items a new sonata by the concert-giver was played for the first time, and has received some favourable notices. Unfortunately this concert was held on the same date as one of the above church performances, and some of the critics were enforced absentees.

The rehearsals of the Festival Chorus have already begun, and Bach's Mass in B minor is now in hand. The full programme is decided upon, and is as follows:—

|                    |                             |              |
|--------------------|-----------------------------|--------------|
| Wednesday Morning. |                             |              |
| "Elijah,"          |                             | Mendelssohn. |
| Wednesday Evening. |                             |              |
| New Cantata,       | "The Egyptian Maid,"        | F. H. Cowen. |
| Symphony No. 8,    |                             | Beethoven.   |
| Overture,          | "Le Carnaval Romaine,"      | Berlioz.     |
| Thursday Morning   |                             |              |
| "Requiem Mass,"    |                             | Mozart.      |
| Psalm,             | "When Israel out of Egypt," | Mendelssohn. |
| New Symphony,      |                             | F. Cliffe.   |

|                                 |                    |                  |
|---------------------------------|--------------------|------------------|
| Thursday Evening.               |                    |                  |
| Selection from "Meistersinger," |                    | Wagner.          |
| Orchestral Ballad,              | "La Belle Dame,"   | A. C. Mackenzie. |
| Overture,                       | "Oberon,"          | Weber.           |
| Selection,                      | "Tempest,"         | Sullivan.        |
| Friday Morning.                 |                    |                  |
| Mass in B minor,                |                    | Bach.            |
| Friday Evening.                 |                    |                  |
| Spring Symphony No. 1,          |                    | Schumann.        |
| New Cantata,                    | "Arethusa,"        | Allen Grey.      |
| Saturday Morning.               |                    |                  |
| Psalm,                          | "De profundis,"    | C. H. H. Parry.  |
| Cantata,                        | "Song of Destiny," | Brahms.          |
| Cantata,                        | "Spectre's Bride," | Dvořák.          |
| Saturday Evening.               |                    |                  |
| Selection,                      |                    | Handel.          |
| "Hymn of Praise,"               |                    | Mendelssohn.     |

Music in North  
Laffordshire.

THE musical season now drawing to a close has in many ways been more interesting and attractive than any previous one. The concerts have been more numerous, and have also attracted larger audiences than usual; besides which, generally speaking, the artists engaged for the concerts have been of a higher class. All this points to a gratifying increase in the interest taken in music in this district, and, if greater facilities are given to the public for hearing the best music worthily rendered, musical education will not long remain in the backward state it now is.

The series of Popular Concerts arranged by the Hanley Town Council came to a close last month. These concerts, as has been before stated, were inaugurated two years ago for the purpose of providing good entertainment for the public at a small cost; any deficit occasioned thereby being made up from a private source. At a meeting of the Town Council it was stated that the deficit this season was only a few pounds, upon which the members of the musical committee congratulated themselves on such a satisfactory result. It is questionable, however, whether any permanent good can result to the cause of music by this practice of bolstering up concerts from funds which are given by private individuals, and which may be withdrawn or exhausted at any time. If these concerts were free ones, given by the Town Council from a rate levied for the purpose, musical education would advance by leaps and bounds; but until the time is ripe for municipal socialism, such a suggestion would no doubt be received with pious horror.

On March 29 the Stoke-upon-Trent Philharmonic Society gave a performance of Sullivan's "Light of the World" in the Victoria Hall, Hanley. This Society, the oldest and for many years the most important in the district, has latterly fallen on evil days, chiefly owing to the little support it has received from its own town. Having failed for several seasons to attract an audience in Stoke, the Committee decided to give their concert this season in the central town of Hanley, a decision which was certainly justified in the result. The principals engaged were Miss Gosnell, Madame Dews, Mr. Henry Piercy, and Mr. Ffrangcon Davies. The band and chorus numbered about 150, and Dr. Swinnerton Heap was the conductor. The performance was an all-round good one. The principals acquitted themselves well, Miss Gosnell and Mr. Davies especially; the band, in which were many local musicians, played with good expression and tone in the overture, and supported the singers in the solos and concerted music as a good band should; whilst the delightful choruses with which the work abounds were sung with intelligence and refinement by the choir. The defects noticeable in the latter were poorness of tone in the forte passages, and more or less raggedness of attack. If each member of the Stoke choir would bear in mind that he or she is not singing a solo but a chorus, in the rendering of which individual eccentricities of expression are to be suppressed, the



result would be far better. However, as before stated, the performance left little to be desired, and a Society which has done so much in the past, both in giving a good training to numerous local singers, and, as on the present occasion, introducing new works, deserves every encouragement from the musical public.

The Hanley Glee and Madrigal Society gave a miscellaneous concert on April 4, in the Victoria Hall, which was a decided success. The work now in rehearsal for next season is "Israel in Egypt."

## A German Trade Mark Case.

CONDENSED FROM THE "ZEITSCHRIFT FÜR INSTRUMENTENBAU."

**E. BECHSTEIN**  
Pianofortefabrik

Fabrik von Pianoforte-Grund-Bestandtheilen

Exporthaus für Musik-Instrumente

Friedrichstadt **DRESDEN** Berlinstr. 43

WHOSOEVER by a happy chance inherits a name which, through notable merits, has obtained a well-earned distinction in the person of some prominent individual, he of all others is the man who ought to take great pains to emulate the good qualities by means of which that individual has arrived at such a high degree of importance. To do this means untiring effort, and the outlay of no little time and capital, things indeed with which certain people are extremely loth to part, since they depend solely on making their own that which has been created by the efforts of others. In the interest of the community at large we have never failed to put our finger on such defects in our commercial system, to which coincidences of this nature give rise.

In three preceding numbers of our paper we considered ourselves justified in calling attention to the manner of competition consisting in the appropriation of the name of a well-known and deservedly respected firm. In consequence of what had come to our knowledge we were somewhat prepared for a notice which appeared in the *Deutschen Reichsanzeiger* last September to the effect that a trade mark had been registered (No. 287) for the firm of E. Bechstein of Dresden, on 31st August 1891.

In reply to an inquiry form sent out to obtain information for the new edition of the *Universal Directory of the Music Trades*, we received an order for insertion enclosed in a letter, which bore the printed heading [see above]. The entire communication, the address on the envelope, the copy for the advertisement, and the remarks, were all done by a type-writing machine. In the place of the signature there was a blue impression of an indiarubber stamp "E. Bechstein," and an illegible scrawl in ink underneath. A second letter, which we received, also done by a type-writing machine, differed from the first one, by having before the blue indiarubber stamp impression "pro," written in ink, whilst the scrawl intended for the signature had developed into a fairly readable "Sch."

Information obtained on the spot gave a very extraordinary result. At 43 Berlin Street, there was not to be found either a pianoforte factory, a factory for pianoforte materials, or a musical instrument export house. A small one-windowed room in a very remote position on the ground floor, represented the "business place" of this pretentious establishment, and a very primitive letter-box and a porcelain tablet constituted its whole property. Its "staff" consisted of a young man who, in the early hours of

the morning, fetched away the correspondence from the letter-box, and then mysteriously disappeared. The head of the firm, Max Eberhard Bechstein, had enshrouded himself in still greater mystery, for he was not even known to the landlord of the house. In the face of all these facts, there was no reason for doubting that a man of straw had been set up by a rival firm for the purpose of unfairly trading in the name of Bechstein. Councillor C. Bechstein of Berlin confirmed this suspicion, and, in conjunction with him, further investigation of the matter was made, which led to the unravelling of the mystery, but not until great difficulties had been overcome; for however clumsy the arrangement may appear at first sight, nevertheless considerable ingenuity had been employed in order to render it impossible to trace the originator of the scheme.

In pursuance of the commercial law to that effect, on 3rd September 1891 a certain Max Eberhard Bechstein, a native of Hartha, and now resident in Leipzig, registered trade mark No. 287, on p. 6703. He ultimately turned out to be a compositor. His former fellow-compositors knew very well that he went one day to Dresden for this business, without the firm for which he worked having any knowledge of his intention.

When the Dresden authorities summoned E. Bechstein to appear before them, there appeared instead another gentleman, who described himself as the representative of E. Bechstein. In the meantime it had been shown from other sources that all the letters addressed to the firm of E. Bechstein had found their way to another office, and had there been dealt with. Moreover, it was ascertained that the room was rented by the firm's authorised agent at a rental of four pounds a year. In order to clear up the mystery more fully, there is a letter from the firm's traveller at Strasburg in answer to a communication sent to the firm of E. Bechstein. The contents of this letter, dated 23rd November 1891, is as follows:—

"Your favour of the 18th was forwarded to me here, and I regret that you had the trouble of calling on me several times. I shall be travelling for some weeks yet, and should therefore be obliged if you would kindly communicate your wishes to me by letter. My correspondence is duly forwarded to me.—  
Yours truly,  
E. BECHSTEIN."

But in order to show that E. Bechstein was not in Strasburg, we give the following communication from the Strasburg officials:—

"I beg to inform you, in reply to yours of the 19th, that no person named as described has resided here, nor is his name to be found in the list of strangers furnished by the hotels."

We have nothing more to add about this extraordinary business. It is deeply to be regretted that a man with a good reputation should have considered himself obliged to adopt such means in order to meet the competition in the commercial world. If a decided stop is not immediately put to conduct of this description, we shall find ourselves in the presence of a serious danger alike to the whole industry of Germany and the good name of all German business houses. It is the duty also of every one who has an interest in our branch of industry to stoutly oppose such self-condemned business methods, and to strike against them with might and main wheresoever he may find them.

Upon the publication of the two articles in the *Zeitschrift für Instrumentenbau*, the following advertisements were published:

### EXPLANATION.

"In the *Zeitschrift für Instrumentenbau* and other journals, an article has appeared which refers to the relation of the firm of 'S. Bechstein' of Dresden to my firm."

"I beg to state that I have supplied the firm of 'E. Bechstein' with pianoforte parts only; in the same way as other pianoforte factories are supplied, while the instruments were manufactured by the proprietor of the firm of 'E. Bechstein,' Josef Hirschel, an old and experienced pianoforte maker. As the above-named firm, which could have purchased the pianoforte parts from other firms, if so desired, has a right to manufacture instruments, everybody can judge for himself the merits of this case."

"As the article referred to is undoubtedly written

with a view to causing controversy, it requires no further explanation on my part."

(Signed) "ERNST KAPS."

"DRESDEN, 25th February 1892."

### DECLARATION.

"Referring to the attacks that have appeared in various journals on the firm of 'E. Bechstein,' in Dresden, of which I am the sole and registered proprietor, I beg to state in reply that I have had over twenty-six years' experience in the trade in factories of Germany and Austria. I have now transferred my factory to premises in Pirna, engaged in January of this year."

"The relations referred to of my firm to the firm of E. Kaps, consists in my purchasing pianoforte parts from them, while the instruments themselves were made in my factory."

"As these instruments are marked 'E. Bechstein,' Dresden, and my registered trade mark is a tuning-fork, while the renowned Berlin firm marks their pianos C. Bechstein, Berlin, and has a lion in the trade mark, it is out of the question that I want to cause a misrepresentation or deception. However, in order to avoid for the future any appearance of unfair competition, I shall, in conjunction with Mr. A. Rissman, alter the name of the firm from 'E. Bechstein' to Josef Hirschel."

"E. BECHSTEIN."

"Proprietor, J. HIRSCHEL,"

"Pianoforte Maker."

"DRESDEN AND PIRNA, 25th Feb. 1892."

The above declarations were replied to in equally large type as follows:—

"Mr. Eugen Kaps, of the firm of Ernst Kaps, published in the *Dresdener* and other papers, a so-called explanation, in which he pretended that he supplied pianoforte parts not only to the firm of 'E. Bechstein,' Dresden, but also to other pianoforte factories. The undersigned pianoforte manufacturers who, up to the present, have remained silent in spite of Kaps' overbearing advertisements, consider it their duty to declare as follows:—

"We, the undersigned pianoforte manufacturers have never purchased pianoforte parts from the firm of Ernst Kaps, nor do we believe he ever supplied pianoforte parts to any other factories, but simply states it in order to cover his retreat from his latest manoeuvre."

(Signed) C. BECHSTEIN, Berlin.

J. BLÜTHNER, Leipsic.

C. RONISCH, Dresden.

ERNST ROSENKRANZ, Dresden.

MANNSFELD & NOTNI, Dresden.

JOH. KUHSE, Dresden.

HAGSPIEL & Co., Dresden.

'APOLLO,' Pianoforte Factory,

Dresden.

P. WERRER, Dresden.

"DRESDEN, 29th February 1892."

The *Zeitschrift für Instrumentenbau* of 11th March reports: "Mr. Eugen Kaps closed his factory for a day in order to file off the 'E. Bechstein' and the trade mark from the 'Bechstein' pianos, which were being made in his factory. We were also informed that a large furniture van, belonging to the firm of Geucke in Dresden, moved twelve unfinished pianos from Kaps' factory in Dresden to the 'Bechstein' factory in Pirna." In the issue of 11th March 1892, the *Zeitschrift* reports "that at last the firm of 'E. Bechstein' in Dresden has been cancelled, and Josef Hirschel will carry on business in his own name. Mr. A. Rissman will also carry on business in his own name."

The *Zeitschrift* adds: "It is satisfactory that the firm of 'E. Bechstein' has been cancelled as a necessary and inevitable consequence of our articles."

"Referring to the new firm of A. Rissman one really does not know what to say. The relations of the combination—Kaps, Bechstein, Hirschel, and Rissman—are more and more complicated. It now seems as if since the beautiful dream of a firm of E. Bechstein has come to an end, the name of Rissman is to be put forward. We shall wait and see how matters will develop."



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## "THE TECHNICAL INSTRUCTION ACT."

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MISS APOLLINE NIAZ.

Magazine of Music Supplement, May 1892.

# The Day is Dying, Dying.

Words by  
Ebenezer Black.  
Music by HILDA WALLER.

## TEMPO DI BALLO

by  
SCARLATTI.

## Easy Pieces for little Fingers.

III. KEY D MAJOR.



London.

MAGAZINE OF MUSIC OFFICE.  
ST. MARTIN'S HOUSE, LUDGATE HILL, E.C.



# "THE DAY IS DYING, DYING."

WORDS BY  
EBENEZER BLACK.

MUSIC BY  
HILDA WALLER,  
Op. 59.

*Larghetto.*

VOICE.

PIANO.

The day — is dy - ing, dy - - ing, — a -

way — be - yond, — be - yond — the sea, — and I — am sigh - ing,

I — am sigh - ing, for what will ne - ver be, — for what will ne - ver be, — and

*cresc.*

I am sigh - ing, I am sigh - ing, for what will ne - - ver

*cresc.*

be, for what will ne - - ver be.

*dim.*

To -

mor - - row will come, and to - mor - - row, with glo - ry on sea, on

*sc.*



sea and sky, and I must car - ry, must car - ry my sor - row, a -

lone un-til I die, a - lone un-til I die, and I must car-ry my sor - row, and

*cresc.*

*cresc.*

I must car-ry my sor - row a - lone, a - lone, a - lone un-til I die, a -

*ff*

*dolce*

*ff*

lone un - til I die.

*f*

*dim.*

*dim.*

# \* TEMPO DI BALLO.

SCARLATTI.

PIANO.

M.M. ♩ = 152.  
M.M. ♩ = 88.

343 352 359

*cresc.*

\* See notes on "How to Practise" in letterpress part.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and slurs, marked *ff* (fortissimo) and *dim.* (diminuendo). Bass staff provides harmonic support with chords and single notes. Fingering numbers (1, 2, 3, 4) and breath marks (+) are present.

Second system of musical notation. Treble staff continues the melodic line with slurs, marked *cresc.* (crescendo). Bass staff features a steady accompaniment of chords. Fingering and breath marks are included.

Third system of musical notation. Treble staff has a melodic line with slurs, marked *p* (piano). Bass staff features a steady accompaniment of chords. A double bar line is present. Fingering and breath marks are included.

Fourth system of musical notation. Treble staff continues the melodic line with slurs, marked *cresc.* (crescendo). Bass staff features a steady accompaniment of chords. Fingering and breath marks are included.

Fifth system of musical notation. Treble staff continues the melodic line with slurs, marked *ff* (fortissimo) and *p* (piano). Bass staff features a steady accompaniment of chords. Fingering and breath marks are included.



First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents. Bass staff contains eighth notes. Dynamics include *cresc.*, *f*, and *ff*.



Second system of musical notation. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents. Bass staff contains eighth notes. Dynamics include *p* and *cresc.*.



Third system of musical notation. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents. Bass staff contains eighth notes. Dynamics include *f* and *ff*.



Fourth system of musical notation. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents. Bass staff contains eighth notes. Dynamics include *p dolce*.



Fifth system of musical notation. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents. Bass staff contains eighth notes. Dynamics include *p*, *dolce*, and *smorz.*



## EASY PIECES FOR LITTLE FINGERS.

## III. KEY D MAJOR (two #s: F#, C#).

**Thema in D.** Mozart.  $\frac{3}{4}$  time. Two crotchets in a bar, but it is more convenient in this piece to count 4 quavers. There is good work for the pupil in the double notes; strict attention to the fingering is necessary. A great deal of neatness is required in the expression, a careful picking out of the *staccato* chords and contrasting them with the *legato* parts. Only a very slight raising of the wrist is necessary for the *staccato*. *Andantino* means a little quicker than *Andante*. This piece is made up of 4 little sentences repeated. The first sentence or phrase ends in the middle of the 3rd bar and the 2nd phrase in the middle of the 5th bar; these two phrases are repeated and then we have 2 more phrases. The 1st commences after the double bar in the 2nd line, and ends with the crotchets before the run of semiquavers. The next phrase commencing with the semiquavers ends with the crotchet notes in the 1st bar of the 3rd line of music. These phrases are also repeated in the 3rd line.

## III. Thema in D.

KEY: D MAJOR. (2#)

Mozart.

*Andantino.* \*) a.

PIANO.

\*) a. Played. \*) b. Played.  
Written. 4 3 2 Written. 3 2 1

SCALE OF D MAJOR ON KEYBOARD.

